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NYM CRINKLE'S FEUILLETON

A Frostwork Fantasy-The Dreary Moment Just After Christmas-A Wintry Trip with Browning to the Shawangunk Hills-The Romance of Last Summer - Burning verses Burned-A Sentimental Reverie.

The air bites shrewdly; it is very cold. Commend me to woodfires in old spacious fireplaces. The day is an eager and a nipping

I have just come in from the snow-covered hills. Some kind of chill necromancy pulls me back, in spite of myself, to those bleak vistas where the winds are racing.

How sharp and acrid the clang of the city is; bow ennuyed the pause is here after the holidays. All the little throats are choked with sweetmeats; all the wreaths hang emptily on the walls; the shop windows look like faces after a long laugh, or a banquet-table the morning after the banquet.

Even Billy Florence, who is the Mark Tapley of comedy, seemed to grow a trifle sad in the vacuum of his own popularity; and all the girls who go to the Bijou to see the beautiful men in the chorus finger their chatelaines dumbly, as if they were Elaine's without the

It's a dreadful, dreary moment just after Christmas. You've no idea how inexpressibly dull the clubs are. Sir Cuthbert is off to his manor house in the Berkshire hills: Launcelot is brewing a punch in the castle-hall at Tuxado; all the good boys are home with their mothers; all the good girls are saving their pathos up for Lent and dreaming already

How awfully lonesom, a man can be some times if he only sets about it. You remember what Emerson said-of course you do-"It a man would be alone let him look at the stars."

Fancy how lonesome I must be. I've been looking at the stars for -- well, pardon me for this digression.

I went to see the Battle of Gettysburg. What a horrible, far-away, demoniac frenzy it all was in the peace of to-day, with the bells just done ringing their good-will to men.

I looked in at Anarchy. The very name jarred upon me. So did the packed and applauding audience. I tried my best to get Interested once more in Annie Robe. I looked listlessly at A Run of Luck. I wondered what Possart was trying to do. My good angel, with a devilish irony, suggested that I go and see Dr. Jekvil.

Then I selzed a satchel. I kicked the dust from my sandals at the Twenty-third Street Ferry. I gave a war-whoop. The Winter train started. I was free.

One line, to Bassett by wire. "Light a fire in the east wing," and at three o'clock I jumped from the carryall into the unbroken snow, flapped my fur-covered arms once or twice as if I were an American eagle, and then I was in my own den, forty good miles and true from Dr. Jekyll and the mad, mad world, with Bassett staring at me wonderingly.

But he had the hickory logs blazing. I took from my pocket the copy of Browning that I had tried to read in the cold train and shied it upon the table.

"You came up alone?" said Bassett, inquir-

"Yes," . I said. "Awfully alone. Only Browning."

"Is he in the trap?"

"No; I am. Go and get me something to

There was everything just as I had left it. The cottage piano stood open; a red scarf hung over one end of the ivory key-board, the gold-thread monogram showing plainly. The very rug had a wave in it where her feet had pushed it at the piano-stool, and the last sounds that came out of the instrument were on that russet afternoon when she sat there with the twilight deepening in her golden hair, and sang "In the Gloaming."

The empty bird-cage hung in the little bay. Lord! what a mad roulade used to come from it when she touched the piano. The chairs were just as they had been used. There was the foot-stool at one, and there were the cigar ashes vet by the side of the other.

I went to the bay and pulled the chenille curtain. The moment I touched it I remembered with a bitter feeling her very words, "Chenille is so warm, my dear, and that's our color, you know." I looked out across the

fields of snow, down to the bare, ruined chairs of the grove where once the sweet birds sang. A thin thread of blue smoke twisted up into the grey sky from the nearest cottage, half-a mile away. How chill and deathlike it all appeared. Not a sound, excepting the wail of the wind, singing a shrill monody under the eaves and rattling a sash somewhere, and the spit of that wood-fire trying to be jolly for the

sake of the past.

There is my chimney, what pride we took in building it! Every tile she picked out herselt. Those are all her own wild flowers copied there. How the ruddy flames used to dance round that Zouave of Detaille's, and light up that Spanish damsel of Zamacoise as she flung herself in the habanero and grew red in the glow. When we drew the chairs up here and looked into the bank of live coals, those living coral depths, where the sprites of our fancy revelled, what cared we for the world or slow ending with long embraces, and I-Saints | bill in the fire. I pulled out the drawer of the

anda till 2 o'clock, and watched the harvest moon go down behind the Shawangunk hills, and a whipporwill in the meadow tried to keep us melancholy company.

Ye gods, what a fool I was! I thought she was an angel. I was idiot enough to believe that the little Arab preferred being in that nest with me alone to all the excitements and follies of the town. I absolutely thought she yearned for my praise and didn't care a snap for the applause of the mob. She used to put her warm hand on my cheek, and purr against me, with her little slippers up to the fire, and say she was so happy because there was nobody to bother us.

Fraud! She was thinking of her pageant then and counting her wreaths in her mind. We played The Lady of Lyons all by ourselves on that bear-skin rug, and when she fell into my arms we sat down together and made a

the trumpery in this room, stuff it in some boxes and you can store it in the barn. I've got a lot of things I'll burn up. There are some empty barrels in the stable, aren't

"Yes, sir. But it's a pity to tear out the traps. No one's laid a finger on 'em, sir, since the lady---'

"That'll do. I'll be busy here for an hour or two. Get me up some dinner. I'll go back in the morning."

Then I put on a dressing-gown. As I'm a coward, I smelt the honeysuckle of last Summer as I took it down from the peg. There was a piece of paper in the pocket, crumpled and otherwise stained. I spread it out.

A bill of the opera-La Trovatore.

Pencil marks on the margin. I stamped my foot as a vision of the maroon-box came back and the lady at my side, and then I put the

Well, I'll read them first: The crystal beaher of this Sunday morn Is at my lip, O dear one, and the sky Sings sweet hosannahs, but I am forlors The music of the Sabbath bells goes t And all the sounds that Heaven meant to Leave me astray in hollow los

But some time, dear one, I shall be with you, Thou shalt not always walk alone in life. Some mystic day, with sweet celestial blue, dawning for us out of present strife, And then I'll come and dwell with you an Within the temple of your guarded heart.

It may not be in life for who can say Out of the present what is yet to be, But even death cannot keep me away, My soul will come assured, my own, to thee, Thou mayst not see me in that by-and-bye But thou shalt hear my voice and know 'tis I,

ne evening when the light is sadly fair, When Summer's wildwood roses are abloom then all the breezes blowing eastward bear Upon their wings, my love, our old perfume, 'il come and guard thy way, to thee unknown, That shalt not waik alone, thou shalt not walk alo

So safely will I come unto your heart And knock upon the doorway of the past,
That only love shall hear, and take my part
And hold me in your memory close and fast,
Thou'll know me in the gloam ng, O my own, Thou shalt not walk alone, thou shalt not

"What d-d fools we all are," I said. But it sounded so hollow in the room that I looked round to see if somebody else hadn't said it.

I went to the fireplace and began to sollloquize. "The unutterable sentimentality of it all is sickening," I said. "Thou shalt not walk alone, indeed! And that jade is barnstorming and probably has got a dude carrying her satchel."

I put the paper in the fire and grit my teeth Then I sat down on the sofa and watched it burn. How it writhed and rolled, just as if there had been some heart in it.

I must have gone off into a reverle. I heard the wind tay on the pane, and I even thought I heard sleigh bells. A man has queer fancies in such a desolate place. It was a shastly wind in a shroud of snow. It tried

By Heavens, it opened it! I turned round, and there in the frame-work stood my past, fur-enwrapped, with the glow of my fire warming her face. She came up to me, her eyes full of penitence and love, and stood before me. She put out her hand and laid it on my shoulder. How heavy it was! and what a rude grasp.

"Mr. Crinkle, here you are. This is your station. Look lively. You've dropped your book under the seat!"

It was my Browning.

NYM CRINKLE.

John L.'s Rhetoric.

Joe Arthur was present, during his hasty London visit, at the first appearance of th noble American, Mr. John L. Sullivan, in the Crystal Palace. Everybody was there, from peers of the realm to the humblest hanger-on pearance of a small man in a large dress-co with a queer solitaire in his spacious shirtfront, His speech was the soul of wit-in respect to brevity. "I have the honor to introduce," said he, "the greatest man in the world, John L. Sullivan." This stirred up a turmoil. The names of British champio were yelled in discordant chorus. Then "the greatest" came out. His remarks were also characteristic. "Gentlemen and ladies," he be, gan, putting the gentlemen first, "I'm obliged to youse for this reception." At this there were more hostile remarks from the front, mixed with hisses. John L. stared angrily around and then delivered himself of this classic comment: "Gentlemen and ladles, I am used to hisses. There are always a lot of hogs in every audience. Thanking you, I remain, yours truly." Then the distinguished personage awkwardly bowed himself off and the sparring programme began. Arthur says that after the edifying show pugilism broke out generally among the spectators as the most convincing argument to settle all discussions as to the relative merits of international bruisers. The sounds of blows filled the air, and men danced around the lobbies in a saturnalis of fistic riot. The American manager was an exception-he escaped from the place with difficulty-but unpunished.

E. L. Walton, the comedian, has been engaged to create a star comedy part in a new play called Town Lots, by a well-known Western author. The character is in the style of Mulberry Sellers, a speculative real estate operator, who indulges in the founding of a city on paper, and aims to show up the tendency to boom Western wilds.



LAWRENCE BARRETT.

the wintry wind. How merrily it piped under the eaves then.

Let me see. Yet, that's the little box where she kept her woman's trifles, and there's the piece of the letter she tore up before she went

away. What a dead, silent mess of souvenirs and trumpery.

What shall I do here? Sit before that fire listening to Bassett's heavy boots out in that great echoing kitchen, and wonder at the unearthly calm, so like death, that seems to weigh on everything else? When a man wants to be alone with his past, he's out of order. I know it. He is eating his heart. But let him

There's a little wine in that flagon. I'll pour out a glass. Let me see, there used to be cigars in that buffet. By Jove, that's the box I brought up that night when she told me about Trainor, and the ball at Dorriton's. I remember swale, not a foot-print in the long gleaming it very well because we sat there on the ver. bish. I'm going to rent the house. I'il sort them.

of old!-I believed her when she said she wanted no other Claude.

Well, you wouldn't think that those sky-blue eyes were azure lies, would you? No one would take that sweet. demure face for a mask of hypocrisy, would they now? How the devil is one to tell that a sweet, low, murmuring voice comes out of a hollow heart?

Why should a man of practical sense come up here and open the healed wound, and sit down in this cruel boudoir, every token in which seems so far away and deathy cruel? I don't know.

Well, it is idiotic, so I brace up. I poke the fire viciously, Jehu! how the pyrotechn c sparks snap at me. I'll get my blood in circu lation and make an end of this. "Bassett! Bassett! Where the devil are you?"

"Here I am, sir." "I've come up, Bassett, to pack this rub

secretary and emptied the contents upon the table.

Summer fragments-why should she have kept those nosegays I gave her? Why did she preserve those fragments of poetry cut from the Sunday papers? Oh, bother-away with them! See how they flame and flutter. There, they have sailed up the flue. Good. I'm stronger already.

The other drawer is locked-what of it? A paper-knife breaks the toy-bolt. More rubbish. There is one note addressed to me. I must have put it there myself-it is in her hand, too. How childishly we mixed up all our tokens in those old times.

By the lyre of Apollo! it is the verses she sent me on that Sunday before we were -. I was alone then. I remember how grateful they were. I remember how I priz d them. Now I am going to burn

At the Theatres.

It was a rather small but picked audience which welcomed the first appearance of Fran Hedwig Niemann-Raabe at the Star on Monday night. The most cultivated classes of the German American contingent were largely represented, along with not a few of American nationality allied to Tentonic sympathies. They were abundantly rewarded with a performance of exceeding beauty, and now that we know what Mme. Raabe can do, it is probable her audiences will be as large as the hall can hold

Auerbach's Black Forest stories are, long ago, established as classics in the German household. One of the prettiest, Die Frau Professor, has been dramatized by Mme. Birch-Pfeiffer, as Dorf und Stadt, and has for many years held the stage as a favorite field for actresses strong in the domestic-emotional line. It tells in clear and simple tashion how a young painter, Reinhardt, returning from the neighboring capital, Stuttgart, presumably-to his old haunts at the Linden tavern in the Schwarzwald, finds there the host's daughter, Leonore or Lorle, who has known and loved him from their earlier acquaintances. With easy sentimentality he woos and wins the village maiden, and receiving, just then, a call to an art-professorship in the Residenz, carries her off to the city. Here the innocent rusticity of his bride, and a momentary relapse to the fascinations of a former divinitythe Countess von Felseck, cause him to waver a while in his allegiance. Lorle suffers in silence, and through the well-meant but blundering interference of a former lover, is on the point of leaving him for her village home when the husband awakes to his duty and his love, and the curtain falls on his repenta vow to break from city snares and go back with her to the purer air of the hills.

The work has been given here by sundry German artistes, notably by Madame Seebach. and an English adaptation by Maggie Mitchell It is not a very good play, dramatically ered. There is a good deal of matter. which, in the nature of the case, must be sketchily treated. The long and intense previous complication with the Countess is hardly more than hinted at, to give a sufficient motive for Lorle's heroic self-sacrifice. Reinhardt. though a proper man for a maiden's eye, is rily, in moral regards, rather a flimsy and weakly emotional character. It is not a very lofty motive for return to his suffering she might firt with him, would on no co have married him. But the place is, in effect, a monograph, a mere background for the nant figure of Lorle, who is on the stage almost every moment, and in whom everything merges and centres. So viewed it is a beautiful idyll, sweet, pure and fresh as the mountain air of its scene, with its tie humor and pathos, its simple, touching tale of innocent love and sorrow, a play go agh to wipe away the recollection of whole na. It goes without saying that much of it is in dialect. The wits of the non-Germa auditors usuat have been sorely tried with the oddity of the nall but expressive Schwarzwilder patois, which yet, like Burns' lowland Scotch or Richter's Plattdeutsch, has a capacity for feeling and humor which elude the polished language of the salon.

As for Mme, Raabe's interpretation, criticism is tain to drop its scalpel and take up the pen of pure eulogy. To keep the casehardened play-goer of half a century on the broad guffaw one moment and groping his pocket-handkerchief the as did Mme. Raabe for three hours on Monperfect skill. If it is art to conceal art, she has it. The exquisite refinement of her method, the wonderful discretion and measure which reserves all strong expression for crucial moments, and fills in all the half-tones with infinite variety of cusning shading, the heartbreaking keenness of the cry of suffering which sends a thrill from her own heart to every heart in the auditory-all this is informed with such a symplicity and truth that the actress is utterly forgotten and the spectator sees only the woman. Whatever Mme. Raabe may be off the stage, it is impossible for the momen to conceive her anything but the gentle, tender, loving and magnanimous woman she depicts.

It would be tediously minute to more than hint at the series of delicate links in the spell with which she holds her audience. From the girlisk fun and lighthearted song of her open. sug scene; the shy, shamefaced sweetness of her welcome to Reinhard; the coaxing, wheedling blandishments which get her will of father and lover; the gentle dignity of her appear ance in court circles; the tart frankness of her snub administered to the too forward lieutenant, and the quaint, freehearted trustfulness of her chat with the prince, through the gathering clouds of her trouble, and her patient self-surrender to her husband's caprice, down to the agony of parting, and the ecstacy of recovered happiness, the whole picture is faultlessly consistent and homogeneous, springing as it does from the one central conception of an utterly pure and loving nature, When the prince retires from his ten minutes' chat with the village maiden with the brief comment that no diamond in the sovereign's crown jewels can equal that which the artist has won, none of Mme. Raabe's hearers will say him nay. Throughout the whole picture

her exquisite taste and subtle instinct keep her from ever overstepping that impalpable line which separates pathos from bathos. Only the rarest of actresses can be tender without being stagy. Mme, Raabe's tenderness is so exquisitely fresh and true that it admits no doubt or besitation, but carries the feelings with it by magnetic induction. All men, the prover says, love a lover; listening to the subtle thrill of her voice and watching the play of her expressive features, all men are lovers, or wish

Her support was excellent. The Linden wirth of Herr Kober and the Barbel of Ottilie Genée were character vignettes as clean and true as a drawing by Pletsch or Richter. The little sketch of the dandy lieutenant by Hermann Haack might have just stepped out of the pages of Fliegende Blätter, and Hugo Ranzenberg gave an adequate interpretation of the rather fickle and selfish but well-mean-

It on reviewing our comment it has a cer tain flavor of that effusiveness which sarcastic people call "gush," the gentle reader will kindly remember that the sore-tried dramatic critic doesn't often get a chance to gush about anything. In a waste of trite and banal comment, and half-hearted, perfunctory praise, it is a relief for once to "turn one's self loose" and, as the Germans say, empty out one's heart in unstinted praise of a bit of perfect art. THE MIRROR is fain to confess that in reflecting pretty Lorle's simple joys and sorrows it was continually hindered by that mist of unavowed emotion which some whatblursthe coolest surface. It remains to be seen what the charming artist can do in broader and more dramatic field. If she equals or surpasses her first essay we shall be gratified-but a little surprised.

RAND	OPERA	HOUSE	-KEPPL	ER'S FOI	ATUNES
Albert	Keppler.			Gus W	/illiams
Dunc,	Nelson			Frank	Girard
David	Crane			C. F.	Tingay
Willia	m Fullerte			C. E.	Girard
Penroe	e Allison			. Stuart I	rodock
Mrs. I	Ceppler		Mrs	F. A. T.	unehill
Addie	Keppler		Ma	ttie D. F	erguson
Madel	ine Kepp	ler		Rose	Watson
Jessie	Waples	*****	********	Miss I	Jelmont

A comedy of somewhat flimsy build, entitled Keppler's Fortunes, from the pen of Cal Wallace, was produced on Monday at the Grand Opera House by the clever comedian Gui Williams. The plot is little more than a string upon which to hang a great deal of humorou siness and incidental songs. The piece which is a little bald in the first and last acts will, if strengthened, be a good specimen of its class. It will take with the public as it bristles with amusing whimsicalities, and is the vehicle for some excellent music. Albert Keppler, as played by Gus Williams, has the appear ance of having been largely framed upon the model of Jefferson's Rio Van Winkle even to the introduction of a phrase or two belonging to that celebrated impersonation. The audience was delighted with the easy natural ness of the part, and gave the actor several encores to his songs. In its way the perform ance of the role of Keppler left nothing to be esired, and that seemed to be the striking elocutionary blunders; among others, "I am honly a woman; you have hall my affections!" Mattle Ferguson was bright and lively as Addie Keppler, and Miss Belmont acceptable as Jessie Waffles the uiece. As John Gates the lawyer, T. W. Babcock gave an acceptable rendition with something of a legal air. Frank Girard was delightfully vulgar as Dunc. Nelson the "sport." Gus Williams' song of 'When we ran with the old machine," ts accompanying illusion-scene showing an old fire-engine house and a group of firemen, was enthusiastically received. Next week. Jim the Penman.

The engagement at the Thalia of the celebrated German actor, Herr Ernst Possart, is an occasion of moment, not merely to the local and national public of the East Side: but to all friends of the drama. In common with other artists of the same nationality, he server to illustrate, in a very instructive way, the scope and tendency of German dramatic art, and in especial the conscientious thoroughness of training and the skill and taste obvious in the whole efficiency of the best German actors. The lesson is the more pertinent that in some of his assumptions—as in that of Shylock on Friday night-Herr Possart follows close on the heels of a noted English artist, and by coincidence, of time, at least, implicitly chal lenges comparison.

It was pointed out, in a recent article in these columns, that Mr. Irving's interpretation of the Jew of Venice is, as a subtle critic has neatly characterized it, a matter of genre. That is to say, he lays inordinate tress on the picturesque features of the delineation, exaggerating his merely physical methods to grotesqueness, and making his personage at times almost a caricature, where a stronger artist would attain higher results by finer processes and more subtle suggestion. It was claimed that under this coarse and superficial treatment Shylock's hate and fury border on mania, and his set passion for revenge resembles rather the futile rage of an epileptic peddler than the stern resolve of a fateful avenger. To this it is an easy and evident reply that the part as originally cast in Shakespeare's time ranked almost as a buffo role, and was given to the low comedian of the company. But even admitting this, with all its implications, it would only go to show that genius

speare would not be the first who, impli wing his inspiration, has thrown upon the page what might have been a song but in effect turned out a sermon. If with primary intent to amuse the author has given us a picture able to powerfully move and instruct, so much the better for Sha kespeare-and for us.

When these comments were made, s fortnight ago, we had hardly anticipated so speedy a chance to point the moral by reference to a rival interpretation, Without claiming for Herr Possart that he has exhausted the sibilities of the role, it may be briefly said that, wherein he does not resemble Mr. Irving, he seems to us to come nearer the ideal of his personage. In the earlier scenes, his clear enunciation, sonorous voice, and assured and dignified bearing, contrast favorably with the grotesqueness of his rival. He is more palpably what Shylock ought to be-a clear-headed, intellectual man, conscious o his own value and sustained by a certain personal dignity even in face of his abnormal position. With perhaps some slight lack of hnish in delivery, Herr Hossart was in these scenes still simple, clear and strong

The scene with Tubal in Act III, has been rather violently treated by the German adapter, in making Shylock rush in, hounded by the populace, who jeer him for his loss in daughter and ducats. It strikes at once a note of intense passion, and was acted with a slight tendency to rant, indeed, but with ane fire and intensity. The climax in the lines-" The villainy you teach me I will execute," was well led up to, and given with startling dramatic effect.

The trial scene offered some curious points of comparison with the English artist. All the earlier part of the scene is played by Irving in a very quite key, with the calm fixity and doggedness of a resolution too set to admit of anything like distracting thought or obstreperous expression. Possart plays it with the fierce intensity of a consuming hate and the triumph of a purpose on the edge of fruition. One of his bits of business seems comparative ly new and certainly interesting. Throughout the scene, until absolutely forced by stage exigencies, he never takes his eyes from Antonio, fixing him, as he stands at the other wing, with the baleful glare of fierce animosity and the deadly fascination of the serpent for its victim. His facial expression here, as throughout, was a study in itself. What words he has to say to the other characters are almost careless and distroit, as if he feared by relaxing the fixity of his mental and physical attention to lose his grasp over his enemy. His recious bond he carefully holds up with both ands to Bellario's view, snatching after it with childish petulance and feverish anxiety when it is taken from him. The flash of baffled fury in which, after Bellarso's decision, he rushes at his enemy with upraised knite, is psychologically justifiable but hardly warranted either by text or by stage convention.

The brief ten minutes after the decision really constitute Herr Possart's triumph, and stamp him as an emotional actor of the first rank. The utter mental and nervous collapse after the fearful tension of the earlier scene the rage, shame and despair of the disaste which has befallen him in the moment of fancied triumph, the utter heartbroken hopelessness of his surrender, and the abject feebleness of his murmured plea for mercy, were given with really heartrending pathos. It is a splendid testimonial to Herr Possart's art that the sympathies which had hitherto been, as of right, against the Jew, at once and impulsively went over to his side. When an almost hysterical woman near us sobbed out "Oh, the poor old man! the poor old man!" she probably voiced the feelings of ninetenths of the auditory. Thus in an instant to sympathy is the work of an artist. That Herr Possart amply merits the title, few, after witnessing this harrowing scene will care to deny.

Herr Rank, a well-known and excellent low comedian, made a very good Launcelot, and Walter gave a capital little character sketch, in ten lines, of Old Gobbo. Otherwise the support was commonplace or feeble. Bassanio, in his amorous ardor, went to the limits of burlesque, and the sable Prince of Morocco. well beyond. The gracious lady of Belmont found an inadequate representative in Emilie von Aichsberg-a rather mature artist who combines a kittenish vivacity with a ponderous and awful port and presence. When the German adaptation, excising the last act, winds up the whole imbroglio, rings and all, with twenty hasty words, at the end of the court scene, most of the audience probably gave a sigh of relief. They had had their fill of emotion, and thirsted for no larger portion.

At the People's on Monday Thatcher, Primrose and West opened to a packed holiday audience. As their performance was recently noticed at length in these columns, it is unnecessary to go into detail. They gave an excellent entertainment and were warmly received. Next week, J. K. Emmet.

The Kimball Comedy company in Mam'zelle made their first appearance in New York at the Third Avenue on Monday evening and packed the house. Kate Foley as Mam'zelle came in for a large measure of applause, which she mostly deserved. Harry C. Clark as Colonel Hiram Foster was clever as well as funny, and his mitations of different actors were excellent. The rest of the company

s in the Le Voyage en S ng a good boliday business the s their Tourteenth Street theatre or On Monday McNish, Johnson and Slavin' minstrels appear at this house.

Mr. Mansfield's revival of Dr. Jekvil and Mr. Hyde is drawing large houses to the Fifth Avenue Theatre. The play will be continued another week,

Booth and Barrett are travestied this week at Dockstader's, and other new features make the entertainment interesting and amusing.

There is novelty and variety galore this week at Tony Pastor's. The show is replete with fun, frolic and melody from beginning to end.

Booth and Barrett are crowding the Academy with their fine production of Julius Cæsar. The receipts of the two weeks of the engage ment will touch a very high figure. Next week Imre Kiralfy's production of Masulm, a Ravel revival, will be seen here for the first time.

Oliver Byron is the attraction this week at the Windsor, where he is playing his successful drama, The Inside Track.

Paul Kauvar is playing to good business at the Standard, although it has not excited the furore that was anticipated.

Elaine runs smoothly on at the Madison Square, charming all that see it by its romantic and poetic atmosphere. Heart of Hearts is being rehearsed under the supervision of Charles Coghlan.

The Wife, acted by one of the best casts that it has been our good fortune to see, is still a tower of strength at the Lyceum.

Mr. Harrigan in Pete focuses the attention of large numbers of play-goers at the Park, who find in his finished and artistic acting and the excellence of the ensemble endless enjoy-

Madame Dolaro's play In the Fashion was presented on Wednesday night of last week at Wallack's. The piece was criticised by THE MIRROR at the time of its original production last Spring at the Madison Square Theatre.

The Henrietta's 100th representation was appropriately celebrated last Saturday at the Union Square Theatre. The visitors enjoyed the performance heartily and found pleasure in the receipt of elegant and artistic souvenirs, containing scenes from the play and reproductions of pictures from the Boydell Shakespeare of the Comedy of Errors, Merry Wives and Twelfth Night.

Madelon's last nights are announced at the Casino. A week from Monday the reliable old standby, Erminie, will return after its triamphant tour through the country.

The Musical Mirror.

That full-orbed and brilliant planet, once nown as Clara Louise Kellogg, has been circling round the metropolis in a slow and gradually narrowing spiral, from which it must ventually drop into the central body. Her orbit has reached New Jersey, and on Wednesday of last week her rays illumined our sister metropolis of Elizabeth, at the Temple Opera House of that ilk. The occasion was brilliant and interesting. Miss Kellogg's long absence from the operatic stage, besides some recent natters of personal history in which the pub lic, with little personal right, still feels a lively curiosist and sympathy, have awakened a warm desire to hear once more an artist so long and o deservedly admired. She was greeted by large and choice auditory, numbering the best reprepresentatives of society in the town and neighborhood, and the concert was throughout interesting and pleasing.

It might be too much to say that Miss Kel ogg returns to us in the full bloom of that artistic maturity in which we like to remember her. The skill and taste of the thorough artist are still evident, but the physical resources betray some defect. If, as the old proverb has it, we must suffer to be fair, it is hardly more than natural that with the calm repose of domestic life should come a slight waning of that wrilliancy so often associated with suffering. In plainer English, Miss Kellogg looks altogether too comfortable and happy to be the splendid vocalist of lang syne. Her voice has ost something of its pristine purity, resonance and delicate, silvery quality, and her execution is less facile and correct than of old. In the final act of Trovatore, chosen as the second part of the programme, this lack of richness of tone, breadth of phrasing, and certainty of intonation detracted from the beauty of her work. Her pretty ballad, however, in the first part, "I May Marry the Lad, if I Will," was sung with a feeling, a purity of tone, and an exquisite finish of method, she has probably never surpassed. Carlo Spigaroli and William H. Lee rendered efficient assistance in both parts of the programme. Signor Spigaroli has a strong and rich tenor and executes well, though with a tendency to sing staccate instead of legate, as in his opening duo from Martha. Mr. Lee often builds better than it know . Shake- gave fair support. N. S. Wood in his new is a good and conscientious artist, well known

the eny. He has a good hasso contante, baritone voice, and sings with good method and feeling, though without much dramatic fervor. His interpretation of Di Luna in the opera selection was highly acceptable, and the lovely cavating from Tannhauser, Du mein dstern, was given with charming grace

Carrie Morse has a rather thin and rasping mezzo-soprano, and suffers from a radically false habit of forming her tones. She has a good deal of dramatic energy, however, and gave efficient assistance as the vengeful gypsy, Azucena.

The Madison Square management opened on Wednesday last, at their theatre, a series of afternoon concerts, with a light and amusing programme, comprising ballads, part songs, recitations and, in this instance, a violin solo, The performers, Imogen Brown, Lizzie Macuichol, Laura S. Collins, Messrs. Walker end Ferguson and Master Louis Gustave Schmidt, were all acceptable, and seemed to give great pleasure to a large and particularly good-natured audience of an extremely select stamp. Notable features were some quaint glees by Caldicott, in especial one about little Jack Horner and his Christmas Pie, appropriate to the season. Master Schmidt, who resembles Josef Hofmann, even down to the bow (not the fiddle bow), played an arrangement a from Bellini, by Arditi, with notaably good method for his years. He is not a phenomenon, but he seems an intelligent, welltrained lad, and it is almost a pity to let him dawn upon the public so prematurely, to the eventual detriment of his training.

A queer number was Miss Collins' little bit of medley, neither recitation nor song, but a quaint sort of chant, with music and dancing, illustrating the minuet of our grandmothers.

Enthusiastic Over the Penman.

A. M. Palmer's Eastern Jim the Penman company played last week in Harlem. Its young and gentlemanly manager, R. C. Townsend-brother of Horace Townsend, of holiday week in the metropolis.
"This was our first week stand," said Mr.

Townsend in conversation with a MIRROE reporter, "and you ought to have come up and seen us, if only to have verified my assertion that our company is second to none that has yet interpreted the Penman. We opened in October for, an extended tour of New Engvania. To speak of our success would be only to echo the reports of your correspondent,
It has been simply marvellous. Even the
week before Christmas business was excellent.
I have never seen a play that was better liked by press and public. True, nearly a season has been one-night stands. Bu audiences!—made up down stairs of who generally avoid the local houses and do their theatre-going visiting in the large cities. Very many of the one-night stands could have been played two nights and the tour have shown orost. The local managers, of course, are profit. eagerly following us up for return dates, and I believe that next season will show still greater

profits.
"I have spoken somewhat enthusiastically of our cast in Jim the Penman. I've seen them all, and prefer May Brookyn's Mrs. Ralston to any of the others. Miss Brookyn is one of the best emotional actresses on our stage, and plays her part with discretion and effect. As for the other roles, with few exceptions it would be difficult to improve upon them. You ask as to our route after leaving New York; here is the official and printed route. This particular Jim the Penman veers southward along the Atlantic Coast "

Gossip of the Town.

Eva Montford, leading emotional roles, will e at liberty after Jan. 7 Mabel Leonard has left Edwin F. Mayo's Davy Crockett company.

Neb., fell a victim to fire.

Archibald Cowper resumes his season with Fanny Davenport next Monday. This month Maude Granger plays a week's engagement in Los Angeles, Cal.

The On the Rio Grande company ends its season with the close of this week. The new leaf recently turned over will be-

Mrs. Langtry being ill, the Holiday Street Theatre, Baltimore, is temporarily closed.

William Foot, the veteran minstrel manager has gone into the hotel business in this city Harry Rainforth's "Christmas" from his partner, R. E. J. Miles, was a gold-headed

Proctor and Manfield's new Grand Opera ouse at Boston will open on Jan. 9, with The Arabian Nights.

G. B. Bunnell wires from New Haven: "Jan. -Pete Baker, in Chris and Lena, turned people away to-day at each performance at

my Grand Opera house. John Hazelrigg has secured Pauline Markham as leading support in his new play, One Million Dollars. Charles D. Lack will manage

the company, Harry Chapman having re-Mr. and Mrs. Waldern Pegg, the former a well-known manager in the English provinces, are in the city. Mr. Pegg has given up man-

agement on the other side, and is looking for an opening on this. Manager T. W. Campbell Issues a warning against the piracy of Mattie Vickers' Jacquine
by Lillian Kennedy. It is presented under
the name of Bob. Reference is made to the
doings of the Kennedy-Hassenforder company

in another column.

Charles A. Gardner's company presented the comedian and Mrs. Gardner with a pair of terra cotta figures representing an old German couple. Mr. and Mrs. Gardner gave each member of the company a neat present and then invited all to a substantial Christmas dinner. The holiday week was spent in Toronto, where Mr. Gardner reports business as being The Giddy Gusher.



1888-8 it funny? It's like picking up stitches in the heel of a stocking to write it. and when it's written it looks like a quotation from one of Stephen Fiske's gastronomical essays on theatrical affairs. "We 8, they 8, I

They say that that which you do the first of the year will shape your fortunes for the rest of it. Mine has begun under the pleasantest suspices. All the old friendships endure and some very pleasant new ones have been annexed. The first show I attend in the new year I'm very particular about, on account of its bearing on all succeeding ones. So I shall take in the concert at the Madison Square and see if that ensures harmony till the end of the

I was sorry about Dolaro's play. I would like to see a successful female dramatist. Broadway is full of the male article. It would be interesting to watch the result of successfui dramatic authorship in a woman. I saw the first act of In the Fashion, and recognized the result as Coghlan walked on with that big, red, open parasol. James Lewis and I know what can be done to a play with an open umbrella or parasol. It's put up and shut up, every

Even Charlotte Cushman-than whom a more sensible actress never lived-was re hearsing a company for the opening of her season. When the manager came on the stage with an unstrapped umbrella in his hand-as he talked he twiddled with the snap and continually threatened to unturl it, but finally retired in good order. Charlotte gasped as he disappeared in the dim aisle, groping for the street.

"If that man had opened that umbrella," she said to her faithful old darkey maid, "I believe I should have put him off his own stage. It would have ruined the season."

"Fo' suah." said Dinah; and that umbrella settled Dolaro's play-that and some other things. On the drop of the first curtain I said, in the words of the poet Longfellow-

The night will be full of trouble If ever I sit out this play; So I'll fold my seat And pick up my feet And silently steal away.

(Note to compositor: This quotation is correct. Be careful how you handle it. When I quoted that beautiful simile of the poet, Robert Ingersoll, the other day, where he speaks of life as a bridge that "from gloom emerges and on shadow rests," you made me say "me shadow rests." One of the papers has been accusing Mr. Ingersoll of misquoting Shakespeare, and says it is easier to forgive his unbelief than a Shakespearean error. Ten to one it's the compositor in his case. How we great people do suffer!)

To go back to Wednesday night. I reached the street and found the world cold and cruel and full of wind, so I blew up to the Standard to take a shriek of Anarchy. Behold, they were doing it quite another way from the first night, and a crowded house being spellbound on its exciting situations. Louise Rial, who had rehearsed herselt speechless for Christmas night, had recovered her voice, and was one of the most forcible and picturesque members of the company. She's a fine dramatic creature, full of life and color and action-and sound on Wednesday. She makes a glowing maid and splendid foil to the moonlight beauty of her mistress, sweet Annie Robe.

Haworth had changed much of his business, rightly concluding that if Paul Kauvar is a "man of iron" he wouldn't be likely to cry over all the furniture, and fall 'round on the floor even if his wife did leave him. He has altered his methods in that act and made most effective points by appealing direct to Heaven to get her back, though he should get the other place in consequence.

I do so enjoy domestic telicity on the stage -it's the only place where it really exists. I sympathize with Haworth, and teel bad for Annie Robe, and when the curtain falls I picture them going home together to commence housekeeping and live happy ever after. Do you get to thinking that way of professional people? It seems to me as if Frederick Paulding must be walking round the world with Margaret Mather on his arm, and I never meet Dora Lewis with the eccentric comedian, James Lewis, but it seems wrong, and they are doing Mrs. Gilbert an injury. I don't know what Rose Coghlan thinks when she sees boy Tearle babies looking out of Minnie Conway's windows. George Osmond was her property through so many successive seasons at Wallack's that to justify things a divorce notice ought to have accompanied her starring tour. I know that Mr. Robinson must consider the conduct of Mrs. Agnes Booth and

Mr. Schoefel as very peculiar, to say the least

The other night at Wallack's a lady beside me said on the entrance of Eben Plympton. "Oh. that's Effie Ellsler's husband." "Not much," said I.

"I mean he used to be her husband such a long time in Hazel Kirke," corrected Miss

That set me thinking of that which I have just written, that unconsciously the stage picture lives in one's memory, and artists who live almost strangers to each other are linked in our mind, like Mrs. Gilbert and James Lewis in the funniest photograph ever taken, that of the Professor and his wife in A Night Off.

Having satisfied myself that Anarchy had taken root at the Standa:d the Gusher and Maria witnessed the close of the evening at the Corsair, and I assure you the close of the entertainment could have been packed in a cigar box, and the front seats looked as if the Southerland sisters had never been born and their Restorer never discovered.

Since we asked Joe Haworth the other day to "mention something an actress would like to have sent her."

"Centre of the stage, every time," replied he.

Oh, we are getting so playful! I have got something like a quart of letters lately telling me which gusher they like best. A number assure me I am at my best when sad. Others, regular Bench show folks, cry, "Give us some more dog-stories; you are a born canine historian." But the playful dodge has the calland over and over again I am entreated to be tunny. The effort may be painful; but, as a public servant, I shall make it, and wish my friends would send in anything funny they have said lately.

"Brevity is the soul of wit," says some old Greek philosopher-Socrates, Euripides, or Cantharides. Good morning.

THE GIDDY GUSHER.

Mere Tanks are Free for All.

Judge Lacombe, of the United States Circuit Court, has rendered an important decision as regards the right to use mechanical contrivances in plays without affecting copyrights. The case is that of Thomas K. Serrano against Charles B. Jefferson, to restrain him from using the tank in A Dark Secret. The decision is as follows:

"The plaintiffs have elaborated Mr. Vincent Crummles' dramatic conception of a real pump and wash-tubs. In the fourth act of their play, entitled Donna Bianca; or, Brought to Light, they set in the stage a real tank, three feet square and seven feet deep, filled with natural water. This water flows through a trough from behind a battlement wall at the rear of the stage through arches, falling into the tank and running off underneath the stage. The water in this tank and trough represents a river. It is crossed by a bridge, upon which, after an angry dialogue between the hero and the villain of the play, when ensues a struggle in which the villain falls through the bridge into the water below. Plaintiffs allege that their play is copyrighted, and by virtue of that circumstance pray for an injunction against the defendants. The latter are managing and producing a play called A Dark Secret. Here, too, there is set in the stage a tank, considerably larger than the plaintiffs' tank and trough, also filled with natural water and intended to repre sent the Thames. Into the tank the heroine of the play is, after appropriate dialogue, thrown as from a pier. It is alleged that these nmersion scenes in the two plays are promi nent features and add greatly to their attractiveness.

"There is nothing original in the incident thus presented on the stage. Heroes and heroines, as well as villains, of both sexes have. from a time whereof the memory of the theatre-goer runneth not to the contrary, been precipitated into conventional ponds, lakes, rivers and seas. So frequent a catastrophe may fairly be regarded as the common property of all playwrights. The plaintiffs' con tention is founded solely upon the circumstance that in their play (as they claim) the river into which the fall takes place is mimicked by a tank filled with real water instead of an apparatus constructed of cloth or canvas. a mechanical contrivance is not protected by a copyright of the play in which it is intro-The decisions which extend the definition of 'dramatic composition' so as to include situations and 'scenic' ef-fects do not cover the mere mechanical instrumentalities by which such effects or situ-ations are produced. The plaintiffs upon the argument referred to Daly vs. Palmer (6 Blatchford, 264) as sustaining their contention This case does not go to that extent. The prac ticable railroad tracks and the counterfeit locomotives which run upon them in two plays analyzed by Judge Blatchford in Daly vs. Palmer. suggested the name railroad scene as generally descriptive of the portions of these plays in which they were introduced. The tracks and and locomotives, however, were mere links in an extended chain of incident, speech and action which, together, represented a series of opinion of the Court, constituted a dramatic Because in both plays there was found the same series of events in the same order represented in a manner to convey the same sensations and impressions to the spectators, it was held that the representation of the latter was a piracy of a material part of the invention incorporated in the former.
"The motion for injunction is dismissed."

Fragments.

SUSPICION. Hence, fiend! Thy presence foul excludes

All light and beauty from my life: More welcome ghastliest solitude Than this unequal strife. With phantoms which I cannot keep at hav. Turn wheresoe'er I may.

Suspicion-poisonous breath of hell!

My soul is sick even unto death. Unloosen thy demoniac spell. That I may draw one brea Of the pure atmosphere where those Who love the truth repose.

Suspicion-wherefore and from whence? To me, who fain, through seeming ill, Would find in trust a recompense My yearning soul to fill. usand times deceived I still would be, So I escape from thee.

Better to sorrow over love betrayed, And bear the inevitable pain Than dwell with human-kind, afraid To love or trust again. Ev'n death were sweeter far to me Than such a life would be

Come back, my faith in human-kind-That golden bond of sympathy. Within my inmost heart enshriped. Are ye all lest to me? Illusion though 'twere my soul's refrain, Is still come back again.

Come back, and in the golden light Which lingers in the evening sky, Ere the dark mantle of the night olemn mystery Enshrouds me, let me see the way.

-SARA JEWETT.

"SIC SEMPER." Lovers come and lovers go, Blossoms fade and blossoms blow. One bloom smells sweet as any other, One love lasts as long as does another.

Together we plant it, my lover and I, As proof of our love—a flower; And my lover leans closer to me to tell, As we each of us kiss the dainty bell. How not even death's awful power Can make love like ours die

How in the next world as, in this, e will live and love and be true, Just as from under the snow Our flower will rise and grow, And offer its petals anew For my lover and I to kiss.

. . . Only a little time since then-The girl's heart is dead, the woman's dumb, False is my lover long ago, Buried the flower under the snow; Never again will the same bloom come.

Never a lover-the rest are but men. It's as easy to smile as shed a tear, As easy to lie as to tell the truth, My wooer and I kiss the new blossom sweet, And I think of the one in the dust at its feet; Than forget the lover I loved last year. [sooth

> Lovers come and lovers go, Blossoms fade and blossoms blow, One bloom smells sweet as any other, One love lasts as long as does another!
>
> —E. V. S.

UNCLE BEN.

To hand a letter, or announce a guest, Was all he ever had to do, Utility-we call it at the best, To laugh, or shout, or cheer, at cue.

Well, that was past-he lay upon his bed, The mist of death fast falling o'er his face, And "Uncle Ben" were all the words he said, Dear Uncle Ben-the one kind heart.

Who ministered unto his needs, With patience and with gentle art, Beyond the faith of church or creeds.

A merry Christmas, and a bright New Year, With "peace on earth, good will to men," Comes echoing from far and near The prayer, "May God bless Uncle Ben."

THE ONE-NIGHT STAND The one-night stand, on Michigan sand, The hall-owner pictures with eloquence grand, And says that his is the best in the land-When he wants you to give him a date. The public are "hungry" for just such a show : The last one they had was two months ago And the people are crasy to "turn out" and go-So "his locals" is prone to dilate.

The day you appear the advance sale is light. But you're told it will surely "pick up" before night, And though the "prospects" don't look very bright, You'll have "all you can get in the hall." This prophecy trite, is true, strange to state, And as the clock marks the hour of eight. Yon're told the "folks here always come late"-

And sometimes they don't come at all. The music that's furnished makes singers feel blue. A cornet, a bass, a fiddle or two. They laugh at the show, but wont catch a cue And are always a little bit late. Of course you can't kick, for they all have a trade, Some work in the foundry, some handle a spade : Strong, healthy men, yet of weak notes afraid-They leave the "comique" to his fate.

The village hotel, not at all swell-One towel, queer soap, no gas and no bell; The eggs always out, the chicken as well-The landlord modestly asks two per day And on the top floor stores the "troopers" away, And worries all night lest they will not pay-For "troops" have done badly of late. -CHARLES WARREN

In the District Court at New Bedford. Mass., on Jan. 2, a decision was given in the suit brought by Louise Eissing to recover \$148 salary from the Bennett-Moulton Opera company. Miss Eissing was charged by Manager Baker with being rude to other members of the company and of spoiling a solo in Lynn by laughing outright. Upon opening her pay envelope, after being discharged at New Bedford, without warning, but sixty-seven cents were found therein, the rest having been deducted for fines and money due Irene Murphy for dress, etc. The verdict was \$38.33 for Miss Eissing, only allowing for one day in New Bedford where she claimed a week, and giving back the \$25 fine imposed for misbehaActors' Dens.

We have heard of the swell mansions of the Vanderbilts, Goulds, Stewarts, and Astors. The cottages, villas, and Summer residences of several of our bond-holding and thrifty actors, who, after years of labor and selfdenial, have amassed enough to buy land, and bricks and mortar enough to erect thereon a house. They are justly proud of their efforts, and glow with pride when a paper gives a paragraph to their domestic splendors. But we are not all rich actors. We are not all actors, although by courtesy we are dubbed such. The majority are merely "mimics," and are paid accordingly. We are all great, of course, though managers and the public may not think so. However, it is in ourselves that we are thus and thus; and if "Content takes shelter in our cottage," "Que voulez vous?"

Some of us, nevertheless, have homes to be proud of, homes as "is sich," homes made up of love and comfort, where three square meals per diem make the air redolent of purse and plenty.

I have often wondered why some of the nomes of our plodding actors have never been written up. Those of the actor who is always at work, and, no matter how bad times are, always manages to get into a snug crib, where he smoothly trills along for thirty five weeks without creating the least excitement in the public mind, and is placidly content to trot to the post-office (when on the road) to send the weekly order to the missus at home. There are several whom I know whose homes are rare places of economical extravagance. No bloater-on-a-silver dish respectability, but the best porterhouse-and-onions, old Delphianplebianism, in old slippers and velvet hauberksmoking jacket with etcs, to match.

Respectability, I will have none of you Come for a walk up Broadway, and I will take you to an actor's den in Bohemia. "What!" I hear you say, "does it exist, save in the hearts of its denizens?" Come, and you shall see.

Bohemia! The very word is music, poetry, art and hardship. And here, right in the heart of a city, with buzz and bustle all around, we shall find it. For your true Bohemian must have the smell of the seething crowd close by. It is harmonious and delicious by contrast. Here we are. Now prepare to climb. "How many?" Oh, only five—on the top, of course. Bohemia isn't to be found in a cellar, although basements are a good deal frequented by Bo-hemians (with a growler). But here we ascend. Our subject is a Bohemian in the proper, not improper sense. Come along, down that passage. Now then— Hark! by Jove, he's at it! And you've a treat in store if he happens to be in to us. It isn't every body who can find him at home, although he may be singing at the top of his voice, giving you to understand he is very much at home, If he is not in a receiving humor, you may knock till the brass angel cries "Hold,

enough !"

Let us listen a minute. The lovely tinkle of the strings has already starteds on a journey, and the genial 'Come in' transplants us—where? To India, China, San Francisco, No, simply section one of a Bohemia den. In the rear are three or four other rooms equally quaint, but they are the bear's quarters, and only the most intimate are in vited to view the ceremony of cooking chops, bloaters and other Bohemian specialties, over a patent, non-bustable gas stove.

The first thing noticeable on entering is, as

an Irishman would say, nothing. For the con-trast from the bright light outside to that com ing thro' the home-made stained windows, subdued by heavy currains, is too great to at once detect anything but shapes after. A minute once detect anything but shapes after. A minute your eyes become accustomed to the change and things reveal themselves. At a glance you take in a museum, an art stove, a New England kitchen, a Turkish seraglio (without the ladies) and a down-town tobacco emporium. Seated in the centre of the room, at a low table, on a quaint and histor-ical stool, is the proprietor of the place and owner of the various curios gimeracks adorning the floor and Perched on the side and back of his finely. shaped head, that would have been greedily seized upon by an old master, is a faded velvet cap, from beneath which the slightly-tinged locks form fitting links to the frayed and ragged velvet garment which does duty as a smoking jacket, dressing gown and general lounging coat. The shirt matches the coat—not in color or texture, for it is linen and clean, but in make and style. Broad rolling collar and sleeves cut a la his own peculiar self, being without cuffs, wide and roomy where they ought to be. Slippers of felt, noiseless, soft ought to be. Slippers of felt, noiseless, soft, easy. Such is the appearance of the man at In the rtreet he is another being, and to gaze at him standing on a corner, you immediately associate a dog-cart and tandem, or a gingery saddle-horse somewhere in attend You would not be far wrong, either, for if you look in the corner you will see hanging below the game-bag and whips, a pair of spurs that are evidently for use and not for show, as the fresh mud upon the straps plainly

Nearly every article in the room has a history or is associated with some episode in the owner's life. While he plays his ancient instrument let us look around the room. you see that handsome "serape," hung over the bamboo rod, doing duty as a portiere? That came from lower Mexico, brought by his brother on one of his visits North. In the nearest corner is a water-bottle of country-strings, tassels, etc., just as he took it from the native. The short spout is not intended to suck at, but is to guide the narrow water to the mouth. when held at arms length above the head. Upon its arrival it contained local water, but that is long since dried up, and everyday Croton is now used ment of their collars and the amusement of If not anxious to try it yourself, you can see the method by looking at the little Mexican clay figures in the cabinet beneath. This cabinet came from some out-of-the-way place in New Hampshire, and seems to have been made expressly for their reception. There is a story with it, of course—doubtless true. Something about a lost will and mar

ringe certificate, discovered behind it after years of legal dispute. At least that's what the keen New England women said who sold it —a fact that at once added fifty cents to us

value.

The brass offsir on the floor underneath ontains the dust—not of his ancestors—but of ages. It is a Russian something or other for making tea. It was green, dull and sad-looking when he first bought it; but some matter-of-fact girl-ot-all-work, in her master's absence, officiously removed the poetry with a greasy cloth and brick-dust, thus leaving the only bright and discordant black thus leaving the greasy cloth and brick-dust, thus leaving the only bright and discordant blot in the room. The jars, carved boxes, mugs, bits of old silver and brass dotted around are from all quarters of the globe and mutely speak of bours spent in tramping and driving through the by-ways of Israel. The castanets, hanging by the clock (that doesn't go) once belonged to a dancer of the 'Bolero.' Abland thereby hangs a tale for they recessed all the in left of tale, for they represent all that is left of a sweet, sad dream, and looking at them-

He lives again his young life over, And feels once more the youthful lover; A pensive pleasure mixed with pain, When he went sypsying in Spain.

When he went sypsying in Spain.

Upon the walls (which at first glance suggest Spanish leather, but really is ordinary wall-paper shellaced over) and pictures as various as the other articles; though, perhaps, the horse is the subject most favored. A spirited and 'orginal drawing by Cattermole having the post of honor, supported by two sets of antique colored plates in old black frames. One representing "Dick Turpin's Ride to York," and the other, "The Life of a Horse," plainly showing his partiality for the noblest plainly showing his partiality for the noblest and most ill-used animal that ever fell to the tender mercies of the brute man.

The sketches in oil and water are all originals, gifts from the several artists, and the collection of picturesque photography com-prise specimens from the rocky gorges of the Sierras to the silken undulations of the Bijou chorus. From every picture hangs a hat, cap, toke, fez, or Chinese wicker extinguisher, and every available space between them contains a pipe of curious fashion—all foreigners ob-tained at small cost in and around Castle Gar-den. Musical instruments, from Chinatown theatre, suggesting by their length and slimness excuuciatingly high notes, have prominent places. The wainscot is relieved by an ingenious addition of bamboo slats tacked on in Greek device, behind which repose walk nguicked a near wood that stowers.

sticks of every wood that grows.

The furniture is as beterogeneous as the rest. Here a low chair from India, there a three-cornered affair from Japan. The sool he sits upon came from some religious insti-tution, and has been wont to sustain more devout dignity, though never more resolute zeal; for, as he plays, you can see his whole soul is in his occupation, and if the stool is sometimes made to blush at the latest funny story surely the sweet, low music must make amonds and take it back to the anthems and kyries of its youth. The wicker lounge with its coverings of tiger skins, and the adjacent optum
"lay out," is inviting enough to court the
sweetest and most romantic dreams, without
the aid of the deadly drug, which is the only
thing wanting to complete this "joint" of his apartment.

Hanging to the bars of the ruddy fire in the open grate is a brass footman, and inside the high brass frader is a small stack of willow pattern plates, evidently a forerunner of the object of his mysterious visits to the rear. For besides being an artist, a musician, a horse-man and a dreamer, he is blessed with a keen man and a dramer, no is others and steaks, and can serve up either, with the accompanying onlons and flowery potatoes, in a manner and can serve up either, with the accompanying onlons and flowery potatoes, in a manner
worthy of a professional chef. Should you
chance to dine with him you will eat with a
small silver-mounted knife, as sharp as a
razor, and a two-tined fork, as graceful as it
is inconvenient; but as he seldom has peas, it's
all right. No two please of the earlier are all right. No two pieces of the service are alike, and it his tea or coffee could be improved upon, it would be by the fact that the cups from which it is imbibed first kissed fair.

lips over one hundred years ago.

At the left of the door hangs a small leaden receptacle for holy water—now degraded to matches, and used probably a great deal oftener than it ever was in its days of sanc-

But come, let's go. (A paradox). The music, the fire, the dreamy cosiness of the place, have made me sleepy. Let us leave Bohemia and once more join the greedy, burrying crowds in the wide-awake parts of the plundaria. dering Philistines.

A PARTY BY THE NAME OF JCHNSON.

Professional Doings.

Marie Haynes has joined Fleming's Around the World company to play Aonda.
 Tom Webber is disengaged for light, eccentric and character comedy.

—G. W. Roberts has booked fourteen weeks in the best theatre for next season's tour of McNish, Ramss and Arno's Minstrels.

—The report of the American Co-operative Dramatic Association, recently filed in Cincinnati, shown liabilities amounting to \$3,486,35.

—A. E. Wheeler writes from Kansas City that the basiness of Lost in London continues to be good right along "in spite of numerous bilizzards in various keys." —Carrie Tutein and Harry Pepper will produce I Tannehill Jr.'s Nan's Acre Lot on Jan. 16 in Haven.

Haven.

—C. E. L. Wingate. dramatic critic of the Boston

Daily fournal, has just issued his "Playgoers' YearBook." It is a dramatic record of the year, with especial reference to Boston, and is illustrated with portraits
and scenes. The price is \$1 (bound covers) and fifty

—A leading man is wanted at once for Maude B Joan of Arc company. The company appears in andsigue, Lyos and Oneids, N. Y., the last nights of this week.

nights of this week.

—The New Opera House at Athens, Ga., has passed under the management of Horace Crawford. The new house is just completed, and is one of the cosiest in the South. The parquet and dress circle are on the first foor, with balcony and gallery above. All are supplied with opera chairs except the galleries. There are close and smokin rooms, with lobbies, on the first and second floors, and the house is heated by steam. The stage is 30 by 60.

Miss Helen Russell, who was formerly the leading lady of the Amaranth Society, was present at the club's performance of The Silver King, and frequently applauded the excellent work of the actors, expressing wonderment at the strides in the dramatic art her former associates had made since she had last witnessed an Amaranth performance several years ago.

The students of St. Francis College, assisted by the

The students of St. Francis College, assisted by the pupils of St. Jichn's School, presented Loughmore on Thursday and Friday evenines of last week. The play was written by one of the Franciscan Brothers, and though it displays a commendable originality of the plot, it is nevertheless very speechy and shows a lack of stage technique on the part of the author. Brother Paul, the author has written another play, called the Irish Landford, which will be presented in April sest.

Irish Landford, which will be presented in April sest.

—Last week one of the Hennet. Moulton Opera companies was to have appeared for three nights in Ballston, N. Y. The company rested. The local manager, one Lee, began to send in extra bills on this sad that pretext, when the travelling manager put his foot down Lee then refused to open his theatre. The company remained in 'own during the three days, and were royally entertained by the residents, who side with them and condemned Lee's course. The most of the company has begun suit for damages.

PROVINCIAL.

BOSTON.

It is unnecessary to say that Uncle Josh Whitcomb made a good thing during his one week's engagement at the Boston. Rais or shine, whatever the oreather may be the people always turn out to laugh at the eccentricities of the shrewd oid New England farmer. The fun of the piace is legitimate. There is a cleanness and healthiness about it which are in strong contrast with the so-called humor of many of the pieces which hold the stage, and though some of the incidents of the Old Homes and are ridicalously improbable, its main features are absolute reproductions of life on a New England farm. The piece was foll wed Monday evening by McNish, Johnson and Slavin's Minstrels, who drew a full hous: The co. is a strong one, and includes some of the best specialists is the business. They remain for the week, and will be succeeded by the National Opera co. This co., as at present organized, is undoubtedly the strongest that has vecently of the country for the presentation of American opers. Nanager Locke, it will be remembered, last fall purchased the right of use of the scenery, costumes and properties of the National Opera co. In addition to that he has expended over \$40,000 in various wave to reader the bringing out of the various pieces more effective. The principal artists of the co. are: Sporanos—Emma Juch, Bertha Pierson and Amanda Fabris; mezzo-soranos and centraltos—Marie Groebl, Agnes Perring, Helen Ludington and Clara Poole; tenors—kilos Syiva, Barton McGuckin, Charles Basest and loseph Pache; bassos and baritones—Frank Vetta, William Merton and George H. Broderick. The orchestra consists of fifty instruments, personally directed by Gustave Heinrichs. There is, besides a calorus of seventy-five voices, with a ballet of forty members. The first week's programme has just been announced, and is as follows: Monday evening, of Subenstein's Here; Tuesday, Verdi's Aida; Saturday matines, Moro, and Saturday evening The Queen of Sheba; Wednesday, Wagner's Plying Dutchman; Thursday, Wagner's Thomasser of the week.

west, border drama reigns enpresse at the Howard this border drama reigns enpresse at the Howard this The Cattle King and The Bandit King giving H. Wallick an epportunity to display his abiliate composition of the composition of the composition of the bandit of the composition of the line of dramatic shetches, dancing and ities in the line of dramatic shetches, dancing and

ng.

so opening of the Grand Opers House is set for next
day evening, 9, and the house will undoubtedly be
to its utmost capacity. The attraction will be
Arabian Nights oo., now performing at the ChestStreet, Philadelphia.

PHILADELPHIA.

PHILADELPHIA.

All of the theatres had good attractions for the holiday week, and business was large.

At the Chestaut Street Opera House the Arabian Nights was received with much favor. It is a most entraining burisaque. The principals are all exceedagly clever people and work well together. The discounts her beging, sometimes even witry. The steam curtain has been a nightly marvel, and the beautiful change which follows it always received hearty applause. Of the honors. Colden is genuinely funny, and I cannot hink of anyone who could play Lena Merville's part with as much spirst, grace and neatness combined. May fobe made a charming Priscess. She has a beautiful see, a pest figure and an excellent contraits voice, and a all of these advantages she add grace and airlness of motion. Mills. Dorst and Mons. Overte prove by heir character dance that they are entitled to the highest rank in their profession. The doll's quad ille was very amuning, and reflected great credit upon all concrete. Altogether the show was most enjoyable. It umains another week.

Erminje is still doing splendidly at the Chestaut.

car rank in their protessions. In a coult quantile was very amusing, and reflected great credit upon all opecareed. Altogether the show was most enjoyable. It remains another week.

Erminie is still doing splendidly at the Chestnut Street Theatre. Some of the singers have suffered from the strain of the extra performances, but the resources of the co. are no great that no interruption has occurred. The Old Homestead e.

At the Academy of Music Imre Kiraliy produced the old Ravel pantomime Mansim. It was given as never dreamed of by the Ravels, and yet in a style that would make them sad if they could witness it. In this production caavas, paint, tinsel and gorgoous raiment are made to sump the place of scring. Much of the scenery is of marvellous banety and of great cost. The costumes of the halist are exquisite in design, color and harmonious hiending. The mechanical trick sets are bungling and devoid of tue. The Breats Brothers, whose acrobatic act is incidental to the performance, are in many respects the best acrobat I have ever seen. Their act is entirely novel, and they exhibit a succession of marvellous feast that excise wonder and win them thunders of applause. The Vaids disters are entitled to praise for their daring trapers act. Such as act properly belongs among the semi-barbariem of the circus. The better part of the audience dislikes an amiliation of this sort, and I venture to assert that if this act closed the show that fully one-half of the audience would leave the house raiher than witness it.

At the Broad Street Theatre, John S. Clarke has appeared all the week in a double oill, Morton's Speed the Plow and The Beggar on Horseback. The busi-At the Broad Street Theatre. John S. Clarke has appeared all the week in a double oill, Morton's Speed the Plow and The Beggar on Horseback. The business was fair, and the audiences, while not large, were composed of the best class of theatre goers. As Handy, Sr., Mr. Clarke showed a keen appreciation of the author's humor, but his performance was marred by his old time mannerisms. The Beggar on Horseback is a three act farcical comedy, written expressly for Mr. Clarke. The story is briefly as follows: Sir George Desmond marries beseath him, and his wife dies leaving a son. This son is given to an old insheeper and his wife to bring up. After many years Sir George, having remained a widower, desires to claim his son to carry on the estail in a direct line. He also desires to unite him to his cousin Floresce Courtney. In the meanwhile the young beir has run away from his humble home. When called upon to produce young Desmond, old Timmins, the lankeeper, is in despair, but his wife helps him out of the difficulty by saggesting that their own son, a great lasy lout, shall be presented to Sir George as his son and hoir. This plan is carried out, and causes much amusement. Sir George is in despair, and "Johnay" is greatly elated by his sudden change of state. The cheat is family discovered; the real heir is found in the person of the Baronet's secretary, and Florence is happily united to the man of her choice. The play is worthy of attention. It gives the comedian splendid opportunities. As Johney Timmins, Mr. Clarke was seen in an unsfamiliar role, and won much credit. The creation was carefully conceived and shillfully carried out, with close attention to the most minute details. The season continues indefinitely.

W. J. Scaalan appeared at the Wainut Street Theatre, lig Shane-na-Lawn. The result was houses packed to the doors. There seems no limit to Mr. Scaalan spountity. He. however, deserves his success, and I freely write myself one of his admirers. His audiences thoroughly enjoved all that he did, and his ne

handsome moustache.—Jennie Prince has for a time re-tired from the stage owing to ill health. She is at her husband's home in Virginia.

BALTIMORE.

baltimore.

Christmas week has been a good one at the theatres here, and there was a genial holiday smile at all the box-office windows that was quite cheering. The mercury has been near the bottom all the week, but in ide it has been ususually coay and bright.

At Ford's Opera House Fantsam has been given to a series of packed houses. The scenery and tricks worked without a hitch, and the performance was in every respect snjoyable. The plece has been remodeled—a new act representing the bottom of sea has been added and some very novel effects introduced. The specialities of Laura Burt and the Phoites, and the singing of A. C. Orcult were neatly given. Hoyt's Tin Soldier is the current attraction.

All the available space in Holliday Street Theatre was utilized last west during Lotta's engagement. The people were sitting on the steps and standing in the aisles and some were turned away. Pawn Ticket site is simply a vehicle for Lotta's specialities, and as the public want Lotta the vehicle by which she is brought to them is a matter of indifference. P. A. Anderson gave algood bit of character acting as Uncle Harris and I. W. Hagns was conspicuous by his clever performance of Onish Gregg. Ms. Langtry and her co. begin a week's engagement on Monday night.

After several farewells last season, The Little Tycoon played what it is hoped will be the final farewell engagement in Baltimore at the Lyceum last week to a good business. Ed. Van Vechten, R. N. Dunbar, Ling John, Elma Dolaro and R. E. Graham did good work but the affair is still; as it always has been, inane and vapid. Hofmann, the boy planist, is billed for this week.

Phister's Soap Bubble Co.

At the Academy of Music, Joseph J. Dowling has appeared all week in Locke's drama, Never Say Die, to large and enthusiastic audiences. The sason so far has been r good one for Manager Harris and an enjyable one for his partons, Next week. Her Atonemeut.

The good work goos boldly on at the Monumenial Theatre; big houses and good performances. The Sarly Hirds this wee

CHICAGO.

CHICAGO.

The Begum is a sample of what a liberal expenditure of cold cash will do to boom a very medicere article. Mr. De Koves has a strong society pull, and Mr. Smith a very fair newspaper influence and therefore, when The Begum arrived th opening night was made a sort of society event on the cole hand, and a newspaper advertisement on the other. Invitations were issued to all the leaders of fashion and the best circles, and the Opera House was filled with "sansiety" folk when the curtain went up. The next day the papers had columns of matter about it, and the boom cortinued throughout the week. As for the opera, Mr. De Koves has strong a lot of quasi-imitations of various tunes heard before, and Mr. Smith has writen a mass of bright dialogue after the style of Gilbert, but it is such a long way after that it is not even a good imitation. What originality there is, is killed by the gags that McCaull's comedians ring in on him, and here it may be asid that it is these same gags that alone create a laugh. Without reiterating the criticism already passed on The Begum in the cast, it may be asserted that but for the antics of Digby Belli, De Wolf Hopper and MacDonough, there would be nothing to amuse. The house have been simply enormous. This is to be the last week, Kiralfys' Lagardere &

Henry Irving and Ellen Terry found an enthusiastic welcome awaiting them at McVicker's when they opened in Faust. The judgment of the East that it is a magnificent spectacle has been indorsed here, Mas Terry is a sweet and lovable Margaret, and Irving makes of Mephistopheles a very devil. The spectacular effects make Faust and nothing else. The bill week of s is Faust, and the above pieces at matimess.

Frederick Warde in Galba the Gladiator had a pros-

opesed in Faust. The judgment of the Kast that it is operated in Faust. The judgment of the Kast that it is operated in Faust. The judgment of the Kast that it is a sweet and lovable Margarst, and Irving makes of Mephistopheles a very devil. The spectrous lar effects make Faust and nothing else. The properties of the state of the properties of the prop

CINCINNATI.

sean is an anfamiliar role, and won much credit. The creation was carefully conceived and skillfully carried ont, with close attention to the most minute details. The season continues indeficiely.

W. J. Scanlan appeared at the Walnut Street Theatre in Bhane-na-Laws. The result was houses packed to the doors. There seems no limit to Mr. Scanlan's popularity. He. however, deserves his success, and if freely write nyself one of his admirers. His audiences the country of the control of the most popularity and the country of the

manager of Imre Kiralfy's Lagardere comb.—Private advices received by from Newark in this State announce the disruption of the Carrie Stanley Dramatic comb.—Manager Havlin's Christmas gifts consisted of a handsome deak from the house employes and a life-slad crayon portrait of his little daughter received from his estimable wife.—Soi Stone, the mental calculator, in his arithmetical specialties was one of the leading cards past were at Kohi and Middleton's Vine Street Museum—Harry Rainforth, of the Grand, was presented with a handsome soid-headed cane by his partner. Bob Miles.—Richard Hempstead, assistant sconic artist at the Grand Opera House, Cincinnati, was fatally injured sy by falling from the bridge to the stage, a distance of some twenty feet and fracturing his skull.

CLEVELAND.

CLEVELAND.

At the Opera House, the farcical comedy, A Hole in the Ground, has been given to large business nightly. For New Year's week. Sweatnam. Rice and Fagan's Minstrels; Fred Bryton of Modjesha 12.

At the Park, that finished artists, Annie Pialey, has been doing well with The Descon's Daughter, is which M. C. Daly seconds the efforts of his principal most cleverly as the old farmer MacCollin Opera co. e.

Charles Eris Verner is one of the coming men. He has drawn large houses to the Columbia to see his interpretation of Shamus O'Brien, "the bould boy of Glengall." The part of the hero is a sympathetic one, and Mr. Verner plays it with much fire and magnetism. The veteran W. B. Cahill plays the part of the informer, and, of course, does it irreproachably, Howard Athersaum co.

At the Cleveland, Kernell Brothers have played to S. R. O. J. B. Studievy in A Great Wrong Righted 9.

Items: Drew's Dime Museum has done a big business with Fanny Mills, the elephant-footed girl. Fannic is still looking (on the bills) for a husband.—Mayor Babcock has closed James Douglas' disreputable Winter Garden.—The Messiah was sung at Case Hall Thurday evening. The soloists from abroad were D. M. Babcock, Charles Abercombie, Mrs. Gertle Luther and Miss Hattle Clapper.—Gus Harts gave Frank Lawton of A Hole in the Ground co., his first start. It was in the magician business that Lawton made his debut as Gus' lassistant.—Treasurer Charley Henshaw, of the Cleveland, was given a handsome gold chain Saturday by his fellow employes.—N. B. Shiner, the old-time minstrel, is pow stage manager at the Grand Central.

ST. LOUIS.

ST. LOUIS.

Alone in London at the Grand did a good business last week. It is the best melodrama of the London style on the road. Cora Tanner renewed old friendships and formed new ones. Her acting in the difficult part of Annie Edwards was perfect. C. G. Craig., as the villain, succeeded in getting himself roundly hissed. W. A. Sauds, as the miller, made a hit. Leonard Grover, Jr., as Jenkinson, gave a neat character part. The amall part that Ali Fisher essaved was done well. Ada Dwyer, in the pathetic part of Tom Chickweed, caught the sympathies of the house. Maggie Holloway as Liz, and Miss Le Clair as Mrs. Moloney, were excellent. The same attention was paid to the stage settings as in former vears, and Westminster Bridge scene was nightly applauded. Howard Specialty co. 9-7; Still Alarm o-14.

At the Olympic, Soi Smith Russell gave the patrons of that house a new play called Bewitched. It is in the author's well known style, full of humor, and gives the star and other characters full scope. Soi was equal to his role and gave some new songs, but the old were most apprecisted. Fred J. Wildman was good as Col. Chutney, and Sam Ryan, in the small part of Toby, was very laughable. Louisa MacKintosh, as Electra Twinkle, and Marie Dudley, as Bella Easton, were good. Imre Kiraliy's Lagerdere 9-7; Evangeline 9-14.

The Humming Bird at Pope's did a large business, the orchestra had to move on the stage. The Troubabors have had such a good entertainment wherever they are billed. Nelly McKlenry is as lively a kicker as ever, and is always bubbling over with fun. Frank Blair handles Salsbury's part cleverly and Felix Honey as the typical polloeman were repeatedly encored. J. P. Howard presented one of that numerous family of the graws tramp and did it well Ethel Corlette has a magnificent voice and displayed it to advantage. Lost in New York 9-7. Jos. Grismer in Called Back 9-14.

Fowler and Warmington's Skipped by the Light of the Moon shour brightly at the Standard last week and put shekels into the manager's peckrt.

NEW ORLEANS.

constant roar of laughter. Miss Davis did not have much opportunity as Alida Bloodgood, but she made all that there was in the part stand out. Co. is a good ose.

At the Avenue Theatre that monstrosity, A Cold Day, drew excellent houses. The piece is a nightmare. It is made acceptable by the specialise star run through it. The co., headed by Perkins Fisher, is quite clever. Marie Frescott in a repertoire st. 7.

Faranta thought horses ought to be able te draw audiences as well as carts and carriages, so he retained Burke's Equescurriculum another week. The step was not a bad one as they succeeded in drawing fairly well.

The French Opera co. made what may be mildly termed a fiasco of Carmen last week. The voices of the singers were entirely too light for a proper rendition of the opera. They succeeded better in L'Africaine.

Robinson's Dime Museum always does a big business Christmas week. This year was no exception. Some good performances were given.

Jettles: Robert Downing occupied a box at the opening performance of F.C. Bangs in Francesca da Rimini. Joe Mack was there also attired in a faulitiess dress suit, it freezes when Joe "jets left,"—Mr. Greenwall statements in last week's Min.or will not bear investigation. He says that he can prove that Mr. Bidwell was a bidder for a renewal of his lease of the Grand Opera House. I am glad that he thinks so, for after Mr. Bidwell's reply to it is published no one else will. Mr. Greenwall tells me to go and see certain men and I will get a hatful of facts. I did go to see several of them, and they positively refused to say a word. The treasurer of the Grand Opera House told me in person that he did not say ten words to Mr. Greenwall while Mr. G. was in the city, therefore could not have said that the Grand bas not had a losing season in five years. I am not posing as Mr. Bidwell's champion in this affair. He is amply able to defend himself. I am simply arrayed on the side of, and/speaking for, truth.—W. W. Fetters, the young secnic artist of the St. Charles Theatre

LOUISVILLE.

Modjeska opened at Macaulay's at the Christmas matinee to the capacity of the house. The three nights' engagement was a success in every way. Camilie, As You Like it, St. Adrienne and Donna Diana were the plays presented. Co. evenly balanced. The Soggarth closed the week with a good business.

Kellar, the magician, is the holiday attraction at the Masonic, and a potent magnet he is proving. He gives a marvelous performance of a varied nature, assisted by some very clever people.

a marvelous performance of a varied cature, assisted by some very clever people.

At Harris' Edmund K. Collier in a round of tragic and heroic parts has attracted large audiences and gained much praise. The supporting co. is above the average.

The Rentz-Santley co. at the New Buck sustained its reputation made in past seasons. It is large numerically, the individual members are capable, and the

female contingent pleasing in costume and contont. Very large business.

Items: There is a veritable boom all around. Good business everywhere.—P. Harris spent Christmas here. He presented Manager Friedlandar with an elegant walking stick as a token of appreciation of faithful service.—A local institution of learning presented a Greek play, Antigone, upon alsomewhat pretentious scale, exciting some interest. As an amateur event it was a very creditable affair.—Modjeska and her co. rested here the week previous to the holidays.—Interest is felt here in the rumor of Virginia Dreher's approaching marriage. Here at her home abe is best known as Jennie Murphy, a talented, beautiful and sensible woman.—Bob Fisher of the Kiraliya' force, spent several days here during the week.—Abe Leavitt reports good business everywhere with his Rentz-Santley troupe.—William Morris, Modjeska's leading man, does uneven work. The general impression is that it is strange so poor an Armand Duval can be so good an Orlando.—At the Grand Central good business continues. The place is a gold minetral good business continues. The place is a gold minetral good business continues. The place is a gold minetral good business continues. The place is a gold minetral good business continues. The place is a gold minetral good business continues. The place is a gold minetral good business continues. The place is a gold minetral good business continues. The place is a gold minetral good business continues and protegy of the Hon.—Henry Watterson.—Collier revives Jack Cade and Metamoras, and Frederick Warde, who comes to Macanley's s.—will play Bratus or The Fall of Tarquin.—The local ledges, Knights of Pythias, attended Collier's performance of the play in a body.—Gertic Keith. of the Rents Santley co., created quite a scene at the New Buck after the matinee Dec. so over the supposed loss of some valuables.

JERSEY CITY AND HOBOKEN.

At the Academy of Music fair houses greeted Mr. and Mrs. G. S. Knight in their clever presentation of Rudolph. George Knight, who is quite a favorite here, was frequently favored with applause. The piece abounds in quaint humor and pathos, and in certain scenes Mr. Knight showed great power as a character actor. This week Rosina Vokes and her fine comedy co. opened to large business. M.ss Vokes is probably one of the most graceful women on the stage, and her dancing is a poem. Her support are all people of ablity, and the farces and comedictus, of which she produces three each night, are greeted with laughter and applause. Next week Frminle.

duces three each night, are greeted with laughter and applauss. Next week Frminie.

HOBOKEN.

At Jacobs' last week The Silver King drew large and sympathetic houses. The play was excellently presented and mounted. Carl A, Hasswin in the title-role was supported by a good co. This week, Ada Gray in East Lynne.

Cronbeim's Germania drew good houses all last week to see a fine variety entertainment. Among the artists were John Daly and Annic Devere, Wenzel and Morris, Lamont Trio, Four Tourists, Jennie Engle and Alfreno. The show was thoroughly appreciated. This week, another big bill.

Items: W. S. Ross, treasurer of Silver King co., reports an excellent season—Manager Cronbeim made as easonable present to all the attaches of his bouse evening of 30, and on New Year's Eve tendered a reception to the Association which bears his name, and their friends. A very pleasant time was had and all did justice to the hospitality for which the genial manager is noted. We wish him many returns of the season.—W. A. Sander, leader of the Germania orchestra, has dedicated a new "March" to Manager Meyers of the Casino Theatre, Tacoma, W. T. It is very harmonious and contants solos for several instruments and will, no doubt, soothe Billy's "savage breast."—Manager Harry Semon, of Jacobs', and his estimable wife held an informal though very enjoyable little reception early New Year's morning. He was the recipient of several handsome presents.

BROOKLYN.

BROOKLYN.

At the Park Theatre the business done last week by Thatcher, Primrose and West's Minstrels on their return engagement was only fair. Nat Goodwin in Turned Up and Lend Me Five Shillings attracted a good andience on Monday evening, Next week, Fanny Dawenport.

A Bunch of Keys did as well as could have been expected at the Brooklyn last week considering that it has been seen no often in this city. J. K. Emmet opened on Monday evening to very fair business. Roland Reed's week in Humbug was quite successful. On Monday evening he appeared in Cheek to good business. Next week, the Florences.

A specially selected co, filled Hyde and Behman's Theatre all last week, Tony Denier's Humpty Dumpty opened to large business on Monday evening.

J. J. Sullivan in The Blackthorn had a fairly successful week at the Criterion. He was succeeded on Monday evening by A Chip o' the Old Block, which drew a good audience.

Allen and De Mille's Main Line co. had a very successful week at the Academy of Music. Josef Hofmann appears again 18.

BROOKLYN, E. D.

BROOKLYN, E. D.

BROOKLYN, E. D.

A Dark Secret played to good business at Lee Avenue last week. Jim the Penman to packed house s: Next week Rag Baby. Peck's Bad Boy played to large houses last week at Proctor's Novelty. Zoso opened to large houses. McWade and Rip Van Winkle played to good houses all last week at People's. Rehan's co, in Love in Harness and Nancy and Co. to large house s. One of the Bravest played to large business on New Year's Day at the Grand.

ALABAMA.

BIRMINGHAM.

BIRMINGHAM.

Opera House (F. P. O'Brien, manager): The Adelaide Randall Opera co. to good houses Dec. 23-24. Held by the Enemy gave general satisfaction 25-27, first night to S. R. O. Sidney Bowkett and W. H. Stuart, who are well and favorably known here with Clio co., are now playing with Held by the Enemy. The sprightly and charming Katie Putsam delighted large audiences 28-29, in Erma the Elf and Lena the Madcap. S. P. C. A. was tendered a grand complimentary benefit 3, consisting of vocal and instrumental music, and competitive prize drill between Birmingham military companies.

Casino Theatre It J. R. Brewer, manager): Played to heavy business during the holidays. Strony line of attractions.

Oakland Theatre (Bert and Mothersole, managers):
The Catholic Aid Society had the Theatre Dec. s6 7, and on so Maude Granger commenced a three highest engagement with A Planter's Wife. Both co, and play were very strong and drew good houses. The following nights they played The Creole and New Magdalen The Marinelli Congress gave a matinee Dec. 31.

COLORADO.

Tabor Opera House (J. H. Craig, manager): Smith Bell Ringers played 16-17 to empty seats. They are playing in the smaller towns. H. B. Issard presented in new play Clews to a large and appreciative audi-

CONNECTICUT.

HARTFORD.

Opera House (Jacobs and Proctor, managers): The Rag Baby Dec. sô-8 drew large houses. Reed as Old Sport furnished no end of amusement; he was ably supported. Several vaudeville favorites were noticed in the co., notably Georgie Parker and Cronin and Sullivan. A rare treat was the engagement of Duff's Opera co. sp. 3t. Dorothy was the opera, and it proved tuneful and pleasing to the large audiences which paid advante prices and felr well repaid. Special scenery was used which was both elegant and marvelous. Lillian Russell was, of course, much admired for her beauty, dash and sweet voice, all of which she amply displays as Dorothy. Harry Paulton, the comedian of the co., is quite original in his peculiar line as a mirth-provoker. The rest of the principals and chorus were all that could be desired.

Items: Treasurer Lloyd has been advised to hold himself in readiness to report to J. and P.'s new Boston Theatre. Manager Pennoyer is reluctant to part with him, and has wired F. F. Proctor to that effect. Frank has made many frieuds here.—The attaches of J. and P.'s were substantially remembered Christmas, receiving a turkey apiece, while Manager Pennoyer. Treasurer Lloyd and Assistant Dumont were recipients of \$3\tau\$, \$5\tau\$ o and \$\$\frac{3}{3}\tau\$ respectively.—John Brand, who is well known here, was scarcely recognized in the character of Harry Sherwood, having shaved off his moustache.

MYSTIC.

Opera House (Ira W. Jackson, manager): Louise HARTFORD.

Harry Sherwood, having shaved off his moustache.

MYSTIC.

Opera House (Ira W. Jackson, manager): Louise Pomeroy and co, D.c. 30, three nights, to good business. Star and co, excellent. Hamlet 30, with Miss Pomeroy in leading role. Della Shirly, a native of this town, played Ophelia in Hamlet acceptably. Katie Hart in Quaker Child 9.

NEW HAVEN.

Hyperion Theatre (G. B. Bunnell, manager): Duff's Comedy Opera co, in Dorothy to large business Dec. 37-8. Frankie Kemble in Sybil 3.

New Haven Opera House (Horace Wall, manager):

Mantell in Monbars continue to good houses Dec. 27-8.
Rag Baby 30-31; fair business.
Bunsell's Opera House: Emlly Soldene's Burlesque
co. to very good houses Dec. 26-31.
In Museum Hall, Old London Mystery Dec. 26-31.
Zola's Great Illusion 2-7.
People's Theatre: Redmond's Burlesque co.

MERIDEN.

Opera House (T. H. Delevan, manager): Katie Hart and co. presented their musical comedy. The Quaker Child, matinee and evening, s6; return engagement yo. The clever little lady was warmly applauded; ahe received repeated encores; good houses. A fair-sized adience witnessed the pleasing production of Sybil s8. Frankie Kemble in the title role received merited applause. Charles Reed and his unexceptional clever co. in A Rag Baby was greeted with laughter from rise till fall of curtain.

Main Street Theatre: Duncan Clark's Minstrels so, to large male audience.

DELAWARE.

WILMINGTON.

Academy of Music (Proctor and Soulier, managers):
Claire Scott and a very good co. gave satisfactory presentation of Mary Stuart, Leah and Lucretia Borgia so-st. A Chip o' the Old Block s9-31 played to large audiences.

ss. A Chip o' the Old Block so-31 played to large audiences.

Grand Opera House (J. R. Bavlis, manager): Doyle's Martyr co. played to crowded houses afternoon and night so. Wilson's Minstrels had good house 31. Corinne week of Jan. s-y.

Items: The Academy has just introduced the electric light to all parts of the building. The footlights, borders and auditorium lights are all the Edison Incandescent.—At the regular annual meeting of the Opera House directors this week, an offer from F. F. Proctor, to lease the house, was received. No decision in the matter was arrived at. The house has always been run by the Board of Directors, with J. R. Baylis manager, Much interest is felt as to what the futrure of the house may be should Mr. Proctor's offer be accepted.

DISTRICT OF COLUMBIA.

WASHINGTON.
Fanny Davenport closed the year with a good week's business, surprisingly good for holiday week, which is usually very dull. The Lady of Lvons was presented at the Saturday matinee. Fedora filled out rest of week, McKee Rankin in Allan Dare next week. Mrs. Lang-

the saturday matines. Fedora filled out rest of week, McKee Rankin in Allan Dare next week. Mrs. Langtry o. Rehan's co. to good houses last week in Love in Harness and Nancy and Co. This week, the Duff Opera co.; next. Foster's Ideals.

At Harris' Bijou Jennie Calef gave Little Muffetts and American Princess to good business. This week, Joseph Dowling in Never Say Die.

The Early Birds' comb. at Kernan's last week. The burlesque of She was principal feature.

Items: Jimmy Morrissey's smiling countenance was seen at the National Tuesday night to see Love in Harness. He was here ahead of Dorothy.—Mrs. Cleveland and friends enjoyed Thursday night.—Miss Davenport is looking spleadidly. The very cold "snap" did not prevent her taking her daily wa.ks. Blanche Chapman returned Christmas Eve from a tour of the South with the Templeton co.—Manager Haynes, of the Bijou, was presented with a handsome Elk's badge Christmas Eve.—George Decham is in the city.—Foster, of the Ideals, en route from New York to Pittsburg, spent Friday in Washington.

COLUMBUS.

Springer Opera House (Theo. M. Foley, manager):
Owing to unfavorable circumstances Charlotte Thompson's engagement as was not filled. MacCollin Opera co, to successful business 36-7, the Christmas matinee being especially well attended.

Academy of Music (H. Horne, manager): Charlotte Thompson in Drifting Couds 33. Excellent perform ance; small audience; bad weather. MacCollin Opera co, played return enragement 38-9 and matince, presenting Merry War, Beggar Student and Musketeers. Well-pleased audiences.

Well-pleased audiences.

SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): Shadows of a Great City opened a season of two nights and matines so-jo; good houses. The performance was the best of the sind that has been given here. Annie Ward Tiffany, as Biddy Ronan, has a rich brogue and a fund of witticisms. She made a decided hit. George R. Edeson as Jim Farran made his part very strong and made a hit.

AMERICUS.

Glover Opera House (G. W. Glover, manager):
The Jessica Thomas Comedy co, appeared 33-4 in
Romps and Little Devil to moderate business, owing to
extreme bad weather. Miss Thomas is a soubrette who
has a bright future.

COLUMBIA.

Hadin Opera House (J. E. Crumbaugh, manager):
Halladay's Minstrels 56. Large audience; first-class co.
and clean performance.

ILLINOIS.

Chatterton's Opera House (J. H. Freeman, manager):
Gotthold's Uncie Tom's Cabin co. 24 played to small business. The Two Johns Dec. 26. The only aim of I. C. Stewart and Paul Dresser is to make people laugh, and laugh they did. The co. included several choir vocalists, and they were highly applauded. A good-sized audience assembled to see a novel verformance by the Gorman Ministrels 27. Frank Mayo and a very select co. in Nordeck and The Royal Guard 28-20, two very strong and artistic plays, in which as Waldemar Nordeck and D'Artagnan Mr. Mayo will hunt long for a superior. Alice Fisher, Helen Rand, Fannie Graham, D. Hanche't, C. Harvey and W. Harcourt are each deserving of much praise.

Items: Mr. Gotthold, manager of Uncle Tom's Cabin co., takes with him the little colored boy, who is considered the little wonder with a basoon. P. A. Paulscraft, formerly with Hardy and Von Leer, is now advance agent for Frank I Frayse.

AURORA.

Casino Theatre (J. R. Brewer, Casino Theatre)

Avondale Opera House (George Allen, manager)

Watty Wallack played to very light business week of Dec 19-24.

Terms: Mr. Cohen, advance agent Held by Enemy, had all of his clothing stolen out of his ruom at the hotel in this city last week.—Just before going on the stage for Wednesday night's performance, Katle Putnam received the sad intelligence of the death of her slister, Mrs. Nash, at Fittaburg, Mass.

CAILIFORNIA.

CAIRO.

CAIRO.

(Chilter Opera House (Save two personances in a person of his marvelous powers to more large houses in ances of his marvelous powers to the lightest business of the season. Performance gave good satisfaction. Lily Clay's co. to packed house są; fair show.

STREATOR.

Plumb Opera House (J. E. Williams, manager): Winnett's Passion's Slave co. played to a fair house są. Cood performance. Rentfrow's Jolly Pathfinders in a repertoire of musical comedies designed to exhibit the various specialties of the co., s6-3t.

CAIRO.

Various specialities of the co., s6-31.

CAIRO.

Opera House (Thomas W. Shields, manager): The Boy Tramp Co. to rather top-heavy houses s7-28. gave only fair satisfaction. Evangeline Jan. 6-7.

Opera House (C. C. Jones, manager): Frank I. Frayne in Mardo and Si Slocum s6 and s7; small house. Lights o' London 30; fair house.

Lights o' London 30; fair house.

QUINCY.

Opers House (Dr. F. A. Marks, manager): Gottheld's Uncle Tom's Cabin sô to fair business and well
pleased andience. The Charles T. Ellis combination in
Casper the Yodler to good business 37-38. C. McCarthy
as Patrick Macgillicaddy created a most favorable impression. Nellie Boyd 6; Lost in London 17-18

Item: Pat Rooney failed to appear at matinee or
evening sa. He was sued by Mr. Marks for non-fulfilment of contract, who recovered \$300, all he claimed as
damages.

CHAMBACCY.

CHAMPAIGN.

Opera House. (S. L. Nelson, manager): Human Nature held the boards as to fair house. Michael Strogoff by a strong co. desighted a good audience 27.

Item: Manager Nelson has fitted up a new business office in the theatre, Have taken pains to examine dressing-rooms and find Manager Nelson has recently thoroughly renovated same and are in best of condition.

INDIANA.

ANDERSON.
Doxey Music Hall (T. B Harrison, manager): Lottie
Church appeared in Unknown to a large audience 26.
Miss Church and Mr. Vernon received a curtain call.
Al. G. Fields Minstrels 9.
Item: T. B. Harrison has resigned the management
of the Music Hall, and Major C. T. Doxey has been

appointed.

TERRE HAUTE.

Opera House (Wilson Naylor, manager): Gorman's

Spectacular Minatrel co. gave two performances Decsó to big business. Rice's Evangeline co. gave a good
show on 97 to large audience. Night Owls presented
an acceptable entertainment to fair business on 29-1.

IOWA.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor):
A good audience greeted the Dalys Dec. 24, in Upside
Down. The Dalys are favorites here and are known to
be hard workers with plenty of good, wholesome fun.
The circus, singing and dancing were immense. The
Lights o' London 26. Mattnee fair business; night a
full house. The co. a good one, and the magnificent
scenery lends much to the enjoyment of the play. Lost
in London 28, to blg business. The fairy ballads beautiful and the singing splendid.

DAVENPORT.

DAVENPORT.
Burtis Opera House (A. C. Man and Co., managers);

George C. Boniface in Streets of New York Doc. s8,

KANSAS.

RANSAS.

NEWTON.

Ragidale Opera House (Joseph B. W. Johnston, manager): Hidden Hand co. a.; good business. Miss Van Tassell has changed the old-time melodram into a spectacular version, original and taking.

Christmas Chimes: After the performance of Hidden Christmas Chimes: After the performance of Hidden Rand the members of the co. and your correspondent emjoyed a fine spread tendered by Manager Young. The affair was made an unusually happy one by an interchange of Christmas tokens.

FORT SCOTT.

Main Street Theatre (B. F. Nicdols, manager): Kathleen Mayourneen and Artful Dodger have been drawing fair houses.

ing fair houses.

EMPORIA.

Whitley Opera House (H. O. Whitley, manager):
Cora Van Tassell and co. in Hidden Hand so; fair

Opera House (O, O. Leabhart, manager): Cora van rassel*a Hidden Hand co. Dec. 27. The management haserve great praise for the manner in which they pre-sat this old-time play. Band and orchestra superb.

Grand Opera House (C. F. Kendall, proprietor):

Frank Lindon in Count of Monte Cristo Dec. 23-24—his own version. The co. and star were quite satisfactory to the average spectator.

Crawford's Opera House (L. M. Crawford, manager):
Bartholomew's Equine Paradox closed the week of Dec. 19 to good business. The show is a meritorious one, but the very inclement weather and the holiday season combined to prevent its drawing as well as it should have

blaed to prevent its drawing as we has it should have done.

WICHITA.

Crawford's Opera House (L. M. Crawford, manager);
The only holiday attraction at this house was an enter-tainment given by Billy Arlington Dec. s6. It was a benefit for the Ladles' Benevolent Home and drew a fair crowd.

Garfield Opera House (J. A. Ask, manager): The Frank Lindon co. opened a werk's engagement Dec. s6, and have given Monte Oristo to fair attendance.

Main Street Theatic (J. A. Lodge, manager): The Wallace Sisters and Charles E. Dobton opened Dec. s6-31; good business.

Museum: The Phoenix Dec. s6-31; big houses. Dave McCord, an old Wichita favorite, opens at this house Jan. s-y.

Item: Robert J. Burdette, a personal friend of your correspondent, delivered his lecture on the Rise and Fall of the Mustache. H. was rewarded with a large house.

KENTUCKY.

OWENSBOKO.

Opera House (R. M. Conway, manager): Aiden Benedict in Monte Cristo Dec. 19, to a good house. Benedict did very well in the various roles required in the play. His facial expressions are good His voice, although very low is quite distinct, and his pronunciation clear as a bell. His support is not overburdened

MAINE.

PORTLAND.
Theatre: Moulton's Dramatic co. did a good business
Dec. 86-31 with Lancashire Lass, Celebrated Case,
Tickst-of-Leave Man, Duke's Motto, Oliver Twist,
Our Boys and Lost in London.
Park Garden: Knowlton had a bad week with Professor Skinner Dec. 86 owing to counter attractions and
diabolical weather. The professor gave a fine exhibition of necromancy. His Hindoo miracles are
vest.

great.

City Hall: Bill Nye lectured to a small house Dec.

stowing to a severe with the shape of Ye Ancient Pina.
Stockbridge copular in the shape of Ye Ancient Pina.
fore, by the Maritana Opera co., Dec. 31. Large audiences welcomed Alice Carle, Emma Tuttle, Myra Clark and L. F. Stine, as well as a fine show in this tuneful production, and the opera was certainly well re-

production, and the opera was certainly well received.

Items: Manager Knowlton will stick to variety now.

—The generosity of Manager Stockbridge in sending
tickets for the Pinafore matinee to the boys at the Reform School and the children in the other charitable institutions will meet its reward.—C. H. Smith, the manager of Moulton's Dramatic co., gave away 500 presents
to the children at his matinee Dec. 21.

Opera House (Frank A. Owen, manager): The Hungarian Gypsy Quartette, assisted by Christine Zeillager, to small but highly appreciative audience 26.

MASSACHUSETTS.

MASSACHUSETTS.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager):
Atkinson and Cook's co. presented Devil Caresfoot, 'ag,
Lancashire Lass, Qaren's Evidence, Marble H-art,
Danite (by permission), Kast Lynne and Peep o' Day
Boys Dec 56 31 to unusually good attendance. Annie
Louise Ames has many of the natural qualifications
which are passports to public favor and while more
theatric, reminds one of Cora Tanner. Considering
the wide range attempted, Miss Ames and the co. without exception deserve much credit. Bennett-Moulton
Opera co. 5-7; Mrs. Potter 10: J. H. Wallick 11.

Fish's Casino: The brightwood Amateur Society
produced Cravin's drama The Chimney Corner and the
farce Sugar and Cteam 38-0, with their never failing
success. Baker's Nevada 12-3.
Items: Mrs. H. T. Crossman, of the New York
School of Act ng, who is at home here for the holidays,
spaaks highly of Director Sargent's methods and their
results.—R. Pope Cook has severed his relations with
the Louise Pomeroy co.—John E Ince is. I hear soon
to have a new sait called Lend Me Your Wife.—Annie
Louise Ames, while making the jump in the Canal Lock
scene of Queen's Evidence fell, badly sprained her ankie
but pluckily played out her part through two sets although she was obliged to be carried on and off the
stage. Miss Almosino assumed her role in The Marble
Heart with much success. Miss Ames has resumed her
place in the co.—The Musee will be reopened soon.

CHELSEA.

Academy of Music (James B. Field, manager):

CHELSEA.

Academy of Music (James B. Field, manager):
Uncle Tom's Cabin Dec. s6. It being the Christmas
performance there was a very large house. The Grass
Widow was played before a good house s9. Adams'
Opera co. 14.

Music Hall (James F. Rock, manager); Daniels'
LYNN.

Music Hall (James F. Rock, manager): Levino and
Daly's co. gave a Sunday night concert to light business
Dec. 15. Kate Claxton in Two Orhans 26; good busitees. Hyde's Specialty co. 27; light house. Charles
Dickens 6
Item: Eugene Millard has severed his connection
with Abbey's Uncle Tom co.

with Abbey's Uncle Tom co.

LAWRENCE.

Opera House (A. L. Grant, manager): Charles T.

Parsloe in A Grass Widow Dec. 25; large audience; fine co; Parsloe as Wun Lung was very funny. McNish, Johnson and Slavin's Minstrels to big house 30; first-class show.

Music Hall (H. E. Morgan, manager): A large audience witnessed George Hoev's music loomedy Keep It Dark Dec. 20. It scored a decided success.

Item: George W. Bailey, of this town, well known to the fraternity as a veteran showman, having been connected for several years with Sam Sharpley's Minstrels and other traveling cos is seriously ill from the effects of a paralytic shock received 30.

of a paralytic shock received 30.

NEW BEDFORD.

Opera House (John S. Moulton, manager): Little's World co. gave two performances Christmas to good houses 88. Harmonian Minstrels played 38.

Mention: The New Bedford Lodge of Elks held their first public social session 35, and a fine time they had. Among those who helped entertain the gathering were Prof. D. J. Sullivan, cornet soloist of Hooper's Pilgrim Band; Messra. Little, Gaidner, Hogan and Holloway, of the World co., the latter the originator of Bob Crockett; Harry Stovey, the captain of the famous Athletic Baseball Club of Philadelphia, and many others. There were two hundred present.—Prof. George Needham, leader of the Opera House orchestra, was presented a valuable gold-headed cane Christmas Day by the orchestra.

Academy of Music (C. L. Quackenbush, manager):
Paul and Macy's New Laugh C. O. D. co., one of the
best comedies on the road played to a small house is.
The evening was stormy. Eve Adams as lnas was the
favorite of the evening.

Music Hall (A. B. White, proprietor): Hyde's Specialty co. 20 to a good house. The co. comprise some very clever people, the Martell Brothers being particularly good.

Music Hall (A. P. Partridge, proprietor): Keep It Dark is the best of the skits of which we have lately had such a surfeit. W. T. Bryant, as the liver pad agent, was irresistibly funny, and Lizzie Richmond's handsome figure and good singing were much appreciated. The three performances, 36-7, drew well. A pleasant feature of the Christmas matinee was the presentation of a gold watch to Mr. Bryant by the co.

Zitka s8-q, to fair business. The scenery was pretty. Robert Mantell 5, Clara Louise Kellogg 7, Frank Robert Mantell 5, Clara Louise Kellogg 7, Frana Daniels 10.

Huntington Hall (John F. Cosgrove, manager): Stover's U. T. C. to standing room only 26. McNish, Johnson and Slavin's Minstrels, minus Bob Slavin, bad an excellent house 28.

J. P. Quigley, who takes the latter's place, as end-man, is a decided acquisition. Fox and Van Aukin and the Seibnis were loudly applauded. Frank McNish received a handsome floral offering.

CLINTON.

Offering.

CLINTON.

Opera House (George S. Gibson, manager): Clara Lcuise Keliogg in opera Jan. 3.

Item: Lizzie Evans is negotiating for dates in February.—The Pythias Amateur Minstrels, under the management of T. D. Chandier, expects to give their fourth annual entertainment in the Opera House in February.

February.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager):
McNish, Johnson and Siavin's Minstrels were the
Chrismas attraction. The matinee drew a cood house.
In the evening the largest house of the season, numerically speaking, was present. For and Van Aukin in
the triple horizontal bars and the Selbinis in their bicycle act are decidedly clever.

AMESBURY.

New Opera House (C. W. Currier, manager): Joseph
Proctor, in Nick of the Woods, played to good business
56. Zitks 37; good house; best thing of the season.

Charies Dickens Readings 39; fair house.

MICHIGAN.

MICHIGAN.

DETROIT.

At White's Grand Opera House, Maggie Mitchell gave five performances the first three days of the week, there being a performance each evening and a matinee 56-37. The plays presented were Fauchon and Little Barefoot. Miss Mitchell seems to have lost none of her popularity and gave the same satisfaction that she always does. The houses were large. The latter part of the week Wm. Gilktte and co. appeared in Editha's Burglar and the Great Pink Pearl. The houses good, and perfect satisfaction given. Mr. Gillette's interpretation of the journalist in the latter play is different from that of southern the original in this country, but at the same time was satisfactory. Modjeska 57. The plays to be presented by her are Adrienne, Much Ado About Nothing, Romeo and Juliet and Donna Diana.

At the Detroit Opera House: Sweatman, Rice and Fagan's Minstrels gave four performances and excellent satisfaction to good houses the first three nights of the week and matinees. The Yale Glee and Banjo club entralined its friends 28. National Opera co. was delayed 30, by the railway cars and fuifiled their engagement on 30 to a full and sutified house. The opera given was Nero, presented for the first time in this city and in a masterly manner. In the evening The Queen of Sheba was given to saother fine audience, and with splendid success. The co. gave a grand sacred concert 31 at which all of the principal artists appeared with full orchestra and chorous. E. H. Sothern in The Highest Bidder, 36-38. Chas. A. Gardner in The New Karl the latter half, 39 31.

At Whitney's New Grand Opera House Sidney C. France occupied the house the entire week, presenting his specialty play, Dead to the World. The houses were crowded ones.

At the Casino Ranch 10 2-7, with J. Clinton Hall in the leading role.

Items: Charles Bassett, the principal leading tenor of the National 'Jeera co., is an old Detroit boy and he was given a royal reception on his appearance here last evening in The Queen of Sheba.—A most unusual cecurrence happ

GRAND RAPIDS.

respect.

GRAND RAPIDS.

Powers' Opera House (George E. Gouge, manager):

E. H. Sethern in The Highest Bidder opened auspiciously 26, but business fell off 27. The play. co. and star were cordially received, and a better performance of comedy has not been seen here this season. Lost in New York, with its realistic river scene, drew fairly 29-30. The scenic effects and properties were remarkably good, while the co. were well capable of unfolding the story written to introduce the river scene. Still Alarm 5-6.

Redmond's Grand (C. H. Garwood, manager): J. J. Dowling and Sadle Hasson in Notody's Claim 86-38. The stars were well received by houses that averaged good. Passion's Slave 29-21; business fair. &ALAMAZOO.

Academy of Music (J. W. Slocum, manager): Joseph Murphy had good house 19. Conried Opera co. in Gypsy Baron played 21; gave excellent satisfaction to a splendid house. Around the World in Eighty Days 22; had fine house. E. H. Sothern in The Highest Bidder appeared 29; Modjeska 30.

Opra House (F. H. Chase, manager): Anderson, the magician, 32-6; fair business.

JACKSON.

Hibbard Opera House (Z. W. Waldron, manager): Nobody's Claim, with Sadle Hasson as Mange, to light houses 24. Charles A. Loder's Hilarity co. opened a three nights' engagement 26. Mr. Loder has surrounded himself with a first class co. of specialty artists, and played to a profitable business. His new acquisition, patrol band and orchestra, deserve special mention. The Highest Bidder was played 29.

MINNESOTA.

Academy of Music (James B. Field., manager):
Uncle Tom's Cabin Dec. s6. It being the Christmas performance there was a very large house. The trass Widow was played before a good house 29. Adams' Opera co. 14.

SALEM.

Mechanics' Hall (Andrews, Moulton and Johnson, managers): Hyde and Behman's Ministrels played to fall house Dec 28.

Lyceum Hall (G. W. Buffum, manager): Daniels' Concert co. to good houses 25-31.

Lynoid Hall (James F. Rock, manager): Levino and Daly's co. gave a Sunday night concert to light business Dec. 25. Kate Claxton in Two Orhans 26; good business. Hyde's Specialty co. 27; light house. Charles Dickens 6

Lewing Lycum Hall (C. W. Buffum, manager): The co. is strong and the opera was finely staged. The chorus is complete and effective in voice and action. The march and military evolutions of the Hussars, by the females of the chorus, was greatly applianded.

Olympic Theatre (Edwin P. Hilton, manager): Presented and opplications of the Hussars, by the females of the chorus, was greatly applianded.

Olympic Theatre (Edwin P. Hilton, manager): Presented and oblimitary evolutions of the Hussars, by the females of the chorus, was greatly applianded.

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ST. CLOUD.

giving good performances to large nouses Dec. 30-31.

Opera House (C. F. Macdonald, manager); Richard Macdonald and Richard III. 17-33. Mr. Foote is an actor of considerable ability; but his company is made up of sticks who cannot learn their lines, to say nothing of acting. Poor business. Ransom Dramatic co. Jan. 16-31.

Item: Richard Foote's co. spent week of Dec. 12 in temperate and the property of the prope

STILLWATER.
Grand Opera House (E. W. Durant, manager);
Dan Sully in Daddy Nolan 28, to light house. His co.

MISSISSIPPI.

NATCHEZ.

Opera House (Frank M. Swan, manager); Bell's Royal Marion-ttes 26 30; small houses, owing to the extremely inclement weather.

VICKSBURG.
Opera House (Piazza and Botto, proprietors):
McIntyre and Heath's Minstrels gave a splendid performance to a good house Dec. 26.

MISSOURI.

MISSOURI.

KANSAS CITY.

Coates: My Geraldine opened Monday evening and played to very good houses, considering the intensely cold weather. The co. is excellent in every respect. The play is quite sensational and withal pathetic in the extreme. Mrs. Dion Boucicault (Agnes Robertson) essayed the title role. The comedy was in the hands of Eugene U'Rourke, and his excellent co. have been delighting large audiences all week in Mixed Pickles. Ninth Street Theatre: Pat Rooney in Pat's Wardrobe has been drawing crowded houses all week. The star and his co. were excellent, and made quite a hit, Gossip: The Dalys at the Warder Grand, Newton Beers in Lout in London at the Gillis, Mitton Nobles at the Coates, and Dan Sully at the Ninth Street Theatre, are the attractions for week of s—It is confidently hoped that Mr. Haverly will secure the managership of the Warder. There have been, up to the presont writing, twelve applications for the managership of the new house, and Col. Warder states that all will be given

due consideration. The Philo-Celtic Institute of this city was tendered beneats Friday evening and Saturday matines by the My Geraldine co. Besides the play itself the programme was made up of musical selections by the co. and by volunteers. Mrs. Harry Bloodguod, of the co., sang a song in Irish, and D. B. Harrison, also of the co., delivered a recitation in the Irish language.—I. W. McKinney, a Kansas City resident, is managing Clara Morris this season.—Dous Boscieault is writing a play for Dan Sully—so Dan's manager states.

IOPLIN.

Opera House (H. H. Haven, manager): Gilbert and Huntley Dramatic co., starring Belle Gilbert, opened week of Dec. sé, playing to good business, giving general satisfaction. They are the best popular-price co. that has ever played here. They play no private plays. HANNIBAL.

Park Opera House (J. B. Price, manager): Murray and Murphy to big business 10. Fanny Davenport in Fedora, 12, gave the grandest performance ever seen in this place. Alone in London 14; good business. Two Johns 17; fair house.

NEBRASKA.

NEBRASKA.

OPERA HOUSE (Thomas F. Boyd, manager): The success that greeted the opening performance of the Boatonians attended their efforts to the closing performance e.g., large and delighted houses being the rule. The Daily in Upside Down drew two large houses \$6\$, because it was a holiday, and one small house \$7\$. Dan Sully Jan. 9-10; Conried-Herman Opera Co. 13-14. Grand Opera House: Edwin F. Mayo as Davy Cr. ckett to good business \$6\$. Around the World in Eighty Davs Jan. 9-12.

Items: The Bostonians were the recipients of particularly flattering social attention while here.—The Opera House employees and other friends of Manager Boyd, made him a Christmas present of an elegant watch and chain.—Kate Pearson has returned to the People'r, and is making a hit as the French Spy.

NEBRASKA CITY,

The Andrews Opera co. open three night's engagement Dec. 20, giving La Mascotte first night. Streets of New York 5.

NEW HAMPSHIRE.

NASHUA.

Theatre (A. H. Davis, manager): Gilbert's Opera co, gave four performances (one a matinee) Dec. 26-28 presenting Boccaccio, Iolanthe, Mikado ard Mascot. Stormy weather; business fair.

NEW JERSEY.

Opera House (H. R. Jacobs, manager): The White Slave last week to good business. Hella Moore in A Mountain Pink will be the attraction 2-7. Florence Bindley in A Heroine in Raga 0-14.

People's Theatre (A. Philion, manager): Fair business with Benn's Bad Boy co. Emile Soldene Burlesque co. 5-7.

People's Theatre (A. Philion, manager): Fair business with Benn's Bad Boy co. Emile Soldene Burlesque co. 5-7.

TRENTON.

Taylor Opera House (John Taylor, manager): The Corinne Christmas week engagement was highly successful. Arcadia drew large houses nightly. Corinne's Scotch sword dance was cleverly done. Hoyt's Rag Baby 7; Roland Reed 0; Willard Spencer's Little Tycoon H.

Massoic Temple Theatre (A Philion, manager); Shechan and Coyne presented Grogan's Elevation to splendid business last week. The co. gave excellent actisfaction. Collars and Cuffs 7; Ranch 10. 0, week. Item: A reception was tendered to Corinne and Mias Kimball after the evening performance s6. The entire co. came to the Windsor Hotel and found a number of citizens assembled to do honor to the little artiste. Prof. Dupin and his Opera House orchestra were present, and after the reception dancing was in order.

Miner's Newark Theatre: The famous aquatic spectacle A Dark Scrett made its first appearance at Miner's Theatre s to packed houses afternoon and evening. The play, although depending to a great extent on its scenic effects, contains interest enough to excite the attention of the audience to the end. The regatts scene is certainly a wonderful piece of stage work, and received an enthusiastic reception. Duff's comic opera Dorothy of the Common Common

NEW YORK.

ALBANY,

A drama by Frank Harvey, entitled The World Against Her, was produced at the Leland Dec. at in good style. The plot is represented ast long and complex and its unrawelment somewhat tedious to the audience. It is founded on incidents surely domestic and not altogether pleasant to eye or ear. The language is verbose. Nearly four hours were consumed in presenting it to a somewhat wearled house. Aside from its prolisity, a leading fault of the play is its too close resemblance in many of its features to the Lights o' London, Woman Against Woman and Wages of Sin. The production of The World Against Her was premature, only two or three of those in the minor parts being up in their parts. Kate Clanton, who appeared in the role of Madge Carlton was apparently all at sea. She evidently did not understand herself. Charles: A. Stevenson, who assumed the character of James Carlton the foreman, was little better in his personation. There was good work, however, done. Considerable pruning and elaborate rehearsals may yet benefit the World Against Her.

The Great Pink Pearl and Editha's Burglar were a great success at the Leland during the first half of the week, playing two matiences Dec. 69. The Dunlop Opera co. in The Black Hussar and Indiana 5-7.

POUGHKEEPSIE.

week, playing two matinees Dec 6 7. The 'Duniop Opera co. in The Black Hussar and Indiana 5 7.

Collingwood Opera House (E. B. Sweet, manager): Peck and Fursman's Daniel Boone co., supporting Captain Jack Crawford, the "Poet-Scout," played to full capacity of Opera House Dec. 85. Excellent satisfaction. The Kimball Musical Comedy co. presented Mam'zelle 90-12 and ratinee to fair business. Miss Foley, an extremely clever little soubrette, made a splendid impression as Mam'zelle. Mile. Ottillie, Rose Chesneau, Harry C Clark, Ionn Marble, Clement St. Martin and Arthur Moulton, all deserve speciol mention. The Primrose Quart-tte, comooard of Messra, Kavanaugh, Gibbons, Barrett and Dietz, is quite a feature Aronson's Erminic co. 7.

Items: The members of the Daniel Boone co. presented Manager Peck with an elegant oak chiffoniere and placque clock 25. The genial manager reciprocated with a reception and wine supper after the performance, at Scanlon's Hotel, 26.—Manager Sweet, of the Opera House, received many handsome presents; among them was a solid silver tobacco-case from Manager George Baker.—Ida Rock travels with the Kimball co. as understudy.—Manager Semon, of Mam'selle co., received a silk muffler, two boxes of cigars and a dressing-case from the ladies of the co. Mr. Semon has been associated with Forepaugh ten seasons as agent, and goes in same capacity next Summer.

ROCHESTER.

Academy of Music (Jacoba and Proctor, managers):

in same capacity next Summer.

ROCHESTER.

Academy of Music IJacobs and Proctor, managers):
Austin's Australian Novelty co. appeared to excellent business the past week. The co. is a good one. Wages of Sin 2-7, Stephent Gray co. 9-14.

Grand Opera House (P. H. Lehnen, manager):
Vernona Jarbeau, supported by a fine co. appeared in Starlight to good houses 36-8. Miss Jarbeau was seen to advantage as Carlotta, and the neat work of Bessle Cleveland was appreciated. R. F. Carrell, as Quaver, was very funny, succeeding in keeping the house in the best of humor, and he was ably sustained by Harry Standish as the boss crank.

Casino: Business fair last week. Metropolitan Fire Brigade 2-7.

Casino: Business fair last week. Metropolitan Fire Brigade 9 7.

Items: H. R. Jacobs, of the Academy, tendered a complimentary benefit to the members of his own Wages of Sin Dramatic co. and a few invited guests, at the New Osborne House 1. Among those present were Joseph Chenett, Utica Opera House; C. B. Plummer, Syracuse; J. R. Pierce, resident mauager of the Grand, this city, and Thus Misson representative. Press Agent Frank Edwards was as busy as a bee in his efforts to make the occasion one long to be remembered. Mr. Jacobs was unable to be present in person, but the toast to his health was very ably responded to by King Hedley, of the Wages of Sia co.

SYRACUSE.

toast to his health was very ably responded to by King Hedley, of the Wages of Sia co.

SYRACUSE.

Wicting Opera House (P. H. Lehnen, manager);
The Dunlap Opera co. sang Indiana and Black H. saar before good sized houses 26-8. Barry and Fay in Mc-Kenna's Firitations 5, Kate Clastion 7.

Grand Opera House (Jacobs and Proctor, managers).
The Wages of Sin pleased large audiences week ending 31. Peck's Bad Boy 2-7.

Item: The following telegram was received here 20 by Mr. King; "Rochester Dec. 20.—R. H. King, treasurer Wages of Sin co.—A bacquet will be tendered yourself and co., with my compliments, Sunday, Jan. 1, 8 r. m., at the Osborne House. ri. R. Jacoss "The Duncy Opera co. was nearly stranded here. Although the receipts of the engagemen in this city were upward of \$1,300, so much of the money was taken to nay bills left unsettled in Huffalo that the accounts of the Syracuse landlords could not be liquidated. Orders were finally accepted on the box receipts of Utica and the co allowed to proceed.

ELMIRA.

Opera House (W. E. Bardwell, manager): J. K.
Emmet in Fritz, Our Cousin German, to large business.
Star and support fair.

Madison Avenue Theatre (Wagner and Reis, managers); Hints-Sawyer Minatrels oame 30 to fair business, giving good sat afaction. Halfwin Dramatic co. 9-14.
Item: George Wilson was initiated a member of the Elmira B. P. O. Elha, No. 63, 26. During the ceremonics his scalakin cap was stolen. The members of the lodge contributed 613 and purchased him another. It was lucky he didn't take off his coat.

Opera House (C. V. Duilois, managerit Sam'l of Posen s8 to fair and appreciative audience. The parawers will taken. Ray Dobson as Celeste and Eme Latacelles as Rebecca deserve special mention. On the Trail; or, Daniel Hones the Avenger, s9. Good house and excellent performance.

and excellent performance.

COHOKS.

Harmony Opera House (P. J. Callen, manager):
Mugga' Landing Co. No. 2, 16; matines and night delighted lerge audiences. Kate Clauton in the I wo Orphans se pleased a fair sized house.

HUDSON.

Opera House (R. Waldron, manager): Daniel Boone
co. drew large house sy

Opera House (R. Waldros, manager): Daniel Boone co. drew large house sy

AMSTKR DAM,

Potter Opera House (N. S. Potter, manager): Sprague and Wynne's Dramat c co. has been the attraction for the past week, presenting Molly Maguirea and Nick of the Woods to good business.

()pera House Mugger Landing s, Erminie 6,

WATERTOWN,

City Opera House (E. M. Gates, managar): A Night Off was the attraction that filled the house sy both afternoon and evening. Bennett and Moulton's co. No. 1, so 31, with matince, at cheap prices, drew fairly well, with change of programme nightly.

with change of programme nightly.

OLKAN.

Opera House (Wagner and Reis, managers): We, Us& Co. played to light business ep; play fairly given. Ranch to only fairly favored so. Co. very noor, Item: At the close of the performance We, Us& Co. Mr. Slocum, agrent of W. A. Mestaver, served injunction on Mr. Haederson, reatranguagh in from presenting the play. The co. are still in the city waiting for means to go on to New York.

to go on to New York,

OSWK O.

Academy of Music (Walisce H. Frishle, managerit Ullie Akerstrom of y and mather. Yernona Jarbeau and co. in Starlight so to small but finely pleased audience. Duniap Black Husser Opera co. played 31.

Kate Claston 6; Mor jeaks latter.

Item: Manager Frishle was presented with an elegant gold-headed cane Christmas by attaches of his house.

Doid-neaded cane Christmas by attaches of his house,
PENN YAN.

Opera House (George R. Cornwell, manager): Heulah in Echo s6-s7; small house; audience well pirased.

OLOVERSVILLE.

Opera House (A. J. Kasson, manager): Bescon Lights
appeared 19 to good business; yave fine performances,
generally satisfactory. Kate Claston in Two Orphass
es.

generally satisfactory. Kate Claston in Two Orphans est.

CATSKILL.

Nelida Theatre (Korts and Lampman, managers);
Sam'l of Posen played so to a fair house. The cothroughout gave good satisfaction.

BUFFALO.

Academy of Music (Meech Brothers, managers); The Casino Erminis co. sées at all their performances drew the full capacity of the house. Sweatnam, Rice and Fagan's Minstrels completed the week's amusement.

Court Street Theatre (H. R. Jacobs, manager); B. Studiey's opening in A Great Wrong sé attracted a large audience. Business good Grand Opera House (H. R. Jacobs, manager); On the Rio Grande was the Christmas week attraction. The holiday performances were largely attended; since then medium houses.

At the Grand Central Shadowed Crime was last week's bill, while the Adelphi had an olio co. including Add B. Huruesti, The Westons and Frank Lewis. Both places were well filled.

Items: The Casino on celebrated Christmas Day by a banquet after the verning performance. Mr. Winnett, who has amonagt his other enterprises, control of A Great Wrong co, was in the city on Tuesday.

NORTH CAROLINA.

NORTH CAROLINA.

WILMINGTON.

Opera House (James K. Wilson, manager); Kaie Rensberg Opera co, played L'Ombra ed to a large house. Miss Bensberg well merits the many compilments paid her by the press wherever she appeared. She is a very natural actress and her voice is delightful. Item: A large and fashionable audierce was present as to witness the performance of The Little Tycoon by the Wilmington Amateur Association. The admirable manner in which this charming little opera was presented did great credit to the association and to the amateur talent of this city. Nepcial mention is due to Mary Lilly Kenan and Annie DeRossel, two of Wilmington's most accomplished and charming society belier, for the very pleasing and delightful manner in which they rendered their respective roles. Kach character was well sustained. The cast was as follows: General Knickerbocker, K. P. Hoatwright; Alvin Barry, H. M. Emerson; Rufus Keady, J. N. Anderson; Lord Dolphin, R. S. French; Teddy, J. D. Nutt; Custom Mouse officers, W. A. Dick and William Rubinson; Montgomery, W. A. Dick; Violet, Mary Lilly Keusn; Dolly Dimple, Carrie Myers; Miss Hurricane, Annie DeRosset,

OHIO.

CHIO.

LIMA.

Faurot Opera House (i.). K. Rogers, manager): Tobin's Muldoon's Picuic co. gave a very weak performance to good business so. The floaton Stars gave a delightful entertainment to a fair house ey. Nells F. Brown's rendition of the charlot race from lien Hur was superb. Kilser's Alladin d d a woed business so. The spectacle is solendidly mounted and the consumes elegant. Willia, Henshaw and Teu Brocek 31, in Two Old Cronies to good business. The skit is very funny and the co-excellent.

Hens: George Towle, musical director of the Two Old Cronies co., was kept busy shaking hands with his many friends here. George has few equais in his line.—MacColin Opera co. 5.—Husiness at the Opera House excellent since Christmas.

DAYTON.

The Grand (Reist and Dickson, managers): The Wilbur Opera co. produced Grand Duchess, Two Vagabonds (Krminie), Fra Diavolo, Three Hack Closks and Merry War to large audiences. Suice Krwin assumed the leading parts. Her Kles in The Merry War is worthy of special mention. J. K. Coniev has made a wonderful improvement in his singing. W. H. Kohule handles the comedy parts with ability and is well seconded by H. W. Tre Denick, a man of unusual talent. The chorus is large, well drilled and costumed most beautifully.

The chorus is large, well drilled and costumed most beautifully.

Items: Manager Wilbur naid each member of his co, three weeks salary in advance for Christmas.—All co.'s are glas to/reach Dayton as the Grand is doing as good, if not better, than any theatre in Ohio. MOUNT VERNON.

Woodward Opera House (I., G. Hunt, manager): The

Woodward Opera House (L. O. Hunt, manager): The Noss Family gave an enjoysole concert to big business a6. Khea, supported by Kdward Bell and a first-class co., presented Fairy Fingers to a fair audience 3t. Stormy night.

Christmas: The Noss Family enjoyed a home Christmas at the Curits House, receiving many useful and costly presents. George H. Abbott was gailed is and informed that his work and worth as representative was appreciated, but the family would now swarfs him, Mr. Noss presenting Mr. Abbott with an elegant gold watch—Tremont stem-winder. Engraved on the inside case: To George H. Abbott, from the Noss Family, Dec. 25, 1819. Mr. Abbott said something about a "celebrated case of watch." But the band plaved and he was handed a sik hat, and walsed down street the happiest man on the road.—Manager Hunt as fire-chief was presented hit he beautiful silver badge from the firemen. Fird. Noss rode the brass cannon and was mustered into H. B. Banning Post, N. of V. They presented him with a neat pin emblement of the order—E. M. Montague, husband and manager of Irens Taylor, was badly lojured, being thrown from a runaway buggy at Wanesburg 29.

MANNFIELD.

Opera House (Miller and Dittanhader.

ouggy at value (MANSFIELD.

Opera House (Miller and Dittenhoefer, managers),
Moore and Vivian in Our Jonathan Dec. 41, had a good-sized audience; co fair, Passion's Biave so; Fred. Bry-

Shawhan's Opera House (K. H. Hubbard, manager): Maguis Mitchell Dec. 48, to a large audience in Little Barefoot.

Darefoot.

ZANESVILLE,
Alice Harrison appeared in Photos at Schulta's Opera
House Christman matines and evening to large houses.
For the first time here in many years Maggie Mitchell
produced Fanchon Dec vo. A crowded house greeted
her. As Fanchon Miss Mitchell is at her best. R. F.
McClannin in old men parts is unequalled. His Father
Harbeaud was rich. James T. Galloway, as usual, was
very good to the role of Didler, and Charles Abbott was
a pleasing Landry. Human Nature, a loud piece of
the Alvin Joslin type, was given to a fair-aised audience; jt.

TOLEDO.

Wheeler's Opera House (S. W. Brady, manager):
Maggie Mirchell drew her usual good house to hear
Little Barcfoot sy. Aladdin had fair business sp. 30.
People's N. S. Wood has packed the house at every
performance.

Biomiller's Opera House (Rutter and He, managers);
Rhea Dec. 19; good business, Nobody's Claim 29;
small house. Sweatnam, Rice and Fagar's Ministers
24; fair house, Yale Gise Club 38; large and fashion-

able audiere: J. Hreys Liwis 30-31; good house.
Kate Eckert co., Jan. 5-7.

STAUBENVILLE.
City Opera House (Rossman Gardner, managery;
Margie Mitchell as Faschos the Crichet to large and
fashionable audience Dec. 30. The Soggarth 3.

HAMILTON.
Music Hall (Haristeldt and Morser managers);
May Blossom matines Dec. 53; fair house. Night
crowded.
Stevens Fashion Theatre (Milt Stevens, propiletor);
Fair houses all this week.
Item: Forsahell and Rathbone have transferred
their lease on the Opera House to Decher, Overmeyer
and Hensley.

UPPER SANDUSKY.

upper Sandusky.

Opera House (John Lime, manager). Murray's Muldons's Picnic co. sy, to a fair business Dec. so. The Two Old Cronics Comedy co. was the funniest comic opera ever produced in this city. Frank Wills is a fee Duich disject comedian. John E. Henshaw is incomparable. May Ten Brocck made a great hit as a male comedian.

WAPAKONETA.

Opera House (C. W. Timmermeister, manager):
Neilie Free as Dad's Girl, supported by a good co.,
gave a delightful entertainment to a well-filled house
Dec. 79.

Dec. 79.

LIMA.

Faurot Opera House (George E. Rogers, manager):
Rhes, supported by a good en, played Fairy Fitzers
to a grod-sized audience so. The Night Hawks gave a
very bad variety performance to poor business st.
Broncho Joe, a genuine cow-boy and a co. of Industs
and had actors gave a rather queer performance to fair
business ss. Muldoon's Picnic appeared of and Botton Stars sy to fair houses.

CANTON.

Opera House (Louis Schafer, manager): The Marie
Greenwood Opera co, presented Faust to a pacied
house so. The performance poor; failed to please.
The Night Hawks, a to composed of about twentyfive ladies and gentlemen, gave an average variety entertainment to a fait a zid audience sy.

CIRCLEVILLE.

Coliseum (Charles H. Kellstadt, manager): Acnes
Herudon in The Commercial Tourist's Bride to a mail
but highly appreciative audience. Miss Herndon was
well received. Charles Smiley as O. N. Tyme, the
drummer, was very funny, both in dislogue and signations. Support excellent. J. Wilson Phillips in Mistakes Jau. 6.

BELLAIRE.

drummer, was very funny, both in dislogue and structions. Support excellent. J. Wilson Phillips in Mistakes Jan. 6.

BELLAIRE.

Elvaian Theatre (E. W. Scott. manager): Laze Evans in Fogg's Ferry had a fair audience mattines 14. Our Angel big house at night. A large and anoreclative audience saw My Aunt Bridget 18, with Mouroe and Rice in the leading roles. Comedy a success.

Items: After the curtain went down last set on 24 I lasie Evans was called to the stage, when each member of her co. presented her with handsome Christmas presents.— Joseph Blackburn, of the Elyaum, gave Christmas gifts to the hands of this theatre.—A Lodge of Elks will be organized in Bellaire about the middle of the current month.

SPRINGFIELD.

Black's Opera House (Samu-l Waldman, manager): Al. G. Field's Operatic Misstrels 25 to poor business—matines and svening. No new features were presented Nellin Free Dramatic co, in Dad's Gif (matines), and On the Sahara 36 to fair houses. Nellie Free is a charming little actress and is supported by a clever sill around co. Frank E. Dumm as Percy Fetherly. an Kaglish chapple, was very good. He very properly confines his acting with legitimate comedy and does not attempt to buriesque.

Grand Opera House (Fuller Trump, manager): Joseth Adelman and a fairly good co. presented May blos on. of sine business, matines and evening. 36. Murray and Murphy in Our Irish Visitors, benefit of Springfield Lodge of Elks. 38, to good house. Marie Louise Day's singing and daucing and the singing of James Revily were especially good features. Mile. Rhea in Farry Fingers 29 to fair house, giving a pleasing performs: ce and exhibited some magnificent costumes. Support x-cellent.

Items: Joseph Adelman and Branch O'Brien, of the May Blossom co., presented the stage hands of the Grand Opera House with a box of fine clares Chris mas.—Marie Murphy paid \$100 for a box at the Elk born fit as.—Manager Trump, of the Grand, has placed 250 incandescent lights in his house, which adds much to the altractiveness.

OREGON.

OREGON.

PORTLAND.

New Market Theatre (J. P. Howe, manager): The fourth week of the Pyke Opera co. foots up as large if not a larger business than any proceeding week. The beautiful opera of A Night in V enice was presented evenings of Dec. 19 and ss. During the balance of the week Prince Methusalem and the Back Mantle held the boards to fair business. This will make the fifth week the Pyke Opera co. has played to us.

Mr. Neil Burgers and his talanted co. are now playing the Bound Circuit to large business at the New Park. Items! The wife of J. P. Howe, the genial theatrical manager of the New Park presented him with a boy about six weeks ago. He is, of course, well pleased.

PENNSYLVANIA.

PENNSYLVANIA.

WILLIAMSPORT.

Academy of Music (William 3. Riliott, proprietor):
Abbey's U. T. C. co. 41 to a good-sized and appreciative audience.

J. K. hemnet. Frits. Our German Cousin s6. afternoon and evening, standing room only; receipt-\$0 go; audience highly elated. The song "Schneider" was received with much applause.

IOHNSTOWN.

Opera House (Weaver and Jordan, managers):
Baby Bindley to large house 36-38. She is a vary charming young actress. Her support is good; both players and performance gave excellent satisfaction. Orsu's Fifth Avenue Opera co. followed s0 vi lu repertoire to large houses.

Items: Mrs. Kmma Frank, manager of the Forence co, was kindly remembered on Christmas 13-y at Johnstown with a handsome gold bracelet with gold bangles on which were engraved the names of the members of her co., showing the appreciation of her kindness toward them.

WARREN.

ness toward them.

Library Hall (Wagner and Ries, managers): Maude Banks gave a good representation of Joan of Arc so. Her efforts were well received; balance of co. gave misfaction. Business only fair on account of bad atorm.

Oll CITY.
Opera House (Hempstend and Honeywell, managers): Heashaw and Ten Brocck in Two Old Cronies Unist-mas drew light matisers but large evening houses, Well balanced co. Performance satisfactory. Bunch of Keys 13.

Park Opera House (Wagner and Reis, managers):
Maud Banks as Joan of Arc s6, to good business. This
rising young actress is meeting with most favorable
comments. Ranch 10, s8; fair business. Erminie so to
the capacity of the house. Addie Cora Reed was sick,
and her ulace was well filled by Jeannetts St. Heart
who has a pleasing voice and manner. The co. was
strong, and in every respect gave the best satisfaction.

"ITUSVILLE.

Opera House (C. F. Lake, proprietor): Two Old
Cronies kept a large house in a continuous roar sy,
Measrs. Wills and Henshaw, the starring comedians, are
a whole three-ging circus in themselves. Balance of

co. good.

YORK.

Opera House (B. C. Pents, manager): Occupied last week by Teachers' Institute.

Park Theatre (S. C. Miler, manager): Baldwin Theatre to, week 51 s5 31 and two matiness; good houses and satisfaction. Presented Galley Slave, Danites, East Lunne, Kanneralda, Two Orphans, Hasel Kirke, Kathleen Mavourneen and Fanchon the Cricket,

Items: Baldwin Theatre co, had old-fyshioned Christmas. Presents in profusion and general good-time. Majority tlegant and cosily.

Orand Opera House (A W. Hemley, manager): Gua Williams presented Keppler's Fortunes Dec. 37 for the first time in our city. Mr. Williams is one of the favorties and consequently had a packed house. Abbey's Uncle Toma Cabin 30 to large house; Chip o' the Old Block co. 11, Richard O'Gorman 14.

BEAVER FALLS.
Sixth Avenue Theatre (C. W. Rohrkaste, manager):
Mile. Girard's Minstreis gave a poor performance
Christmas night to large male audience. Lizale Evans
and co. in Our Angel Dec as to large and fashlonable
audience. Miss Evans having numerous curtain calls.
Steve Corry as the Irish lad, with songs, made decided
hit. Charles Erin Verner 10, Ellsler's Aladdin ss. 35.

hit. Charles Erin Verner 10, Ellsler's Aladdia 21, 52
Perkins 23.

WILLIAMSPORT,
Academy of Music (William G. Elliot, proprietor);
Abbey's U. T. C. co. Dec. 24 to fair business and
pleased audience. J. K. Emmet 36 to standing room
only; audiences enthusiactic. Frank lones 38 in 31
Perkins to 4 fair-assed and very appreciative audience.
Batter Moulton's Opera co. 2:14.

NORRISTOWN.

NORRISTOWN.

Music Hall (Wallace Boyer, manager): Kitty Rheades opened her engagement at Music Hall, Norristown, to the largest matines ever played hers. In the evening 7 the theatre was completely jammed.

Item: Musa Rhoades, after the performance 24, was presented by her co. with a very handsome diamond bracelet, and W. R. Ward, manager of Kittle Rhoads.

[CONTINUED ON BRUNTH PAGE.]

NEW YORK MIRROR

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HAKRISON GREY FISKE, . . EDITOR

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MIRROR LETTER-LIST. Janish, Mme Janauschek, Mme, Johnson, Ed. Johnson, Oliver Kellogg, Clara Louise Kellard, J. E. King, Louise Kennard, Jennie Longworth, D. G. Lindse, Harry Ashbrook Florence Aveling, Miss M. Busby, J. E. Bartram & Burbidge Bartram & Burbio Barry, Eleanor Butler, C. H. Bowers, Frank B. Bryton, Frederic Beers, F. E. Blythe, Helen Longworth, L.
Linden, Harry
Lennox, F.
Lang, C. T.
John A. Leapy, John A.
Martinelli, J.
Manag r We, Us & Co.
Maeder, Franz
Mann, Patrick
McWade, Robert
Mandeville, W. C.
Murdoch, Mortimer
McCormick, Loudon
Maria, Stella
Mountford, Eva
Moseey, James
Marchall, Mme,
Maloolm, Florence
Mayo, Frank
Marston, Lawrence Redding, Flora Rigdon, Elme Reed, Roland, pkg. Reed Charles Ritchie, Sadie Ripley, Harry Robinson, C. E., Raymond, Flit Rogers, Loraine Singleton, Kate Svdmyr, Myra Summer, Francis Wilson, V. Wallace, B. W. Williams, Tony Ward, Fred

* The New York Mirror has the Largest Dramatic Circulation in America,

Woodford, G. W. Yale, Chas. Young, S. M.

An Infamous Stigma.

At their last meeting the Board of Estimate and Apportionment awarded \$9,000 of the 1887 theatrical license moneys to the Actors' Fund. The Society for the Reformation of Juvenile Delinquents received \$15,000.

While the amount granted to the Fund was much less than the profession had reason and right to expect, it nevertheless is sufficient to materially assist the institution's charitable work during the present year. But why the Board did not apportion to the Fund a sum proportionate to its large increase in revenue from theatrıcal licenses in 1887 is a mystery. The Mayor, some weeks ago, acknowledged that the money thus collected was practically earned by actors, and therefore should go to the maintenance and relief of sick, destitute and decayed actors in preference to the House of Refuge, over which the Juvenile Delinquent Society presides. Nevertheless, no more was awarded to the Fund than in 1886, while the House of Refuge gets almost double what it then received.

The action of the Board was a rank injustice, by no means in keeping with the spirit of the Theatrical License Law under which the moneys were put into their parts. hands for judicious distribution.

upon to support the House of Refuge? Why should it suffer the outrageous imputation that it is responsible in a measure for juvenile crime and, therefore, must help to maintain a corrective institution? Why cense moneys be invidiously handed over to a reformative Society while the actors have a charity, chartered by the State, whose needs are growing and continuous?

infirmaries or charitable works to distribute the license moneys entrusted to their supposably wise care the injustice done the profession would be less rank and offensive. To give one dollar of them, much less the large sum awarded this year, to the House of Refuge, is a crying shame, an infamous disgrace.

There is consolation, however, in the thought that injustice, like all other species of wrongs, has its contingent penalties. We do not think that public opinion will tolerate such acts as that of the Board of Estimate and Apportionment in diverting the license moneys from their proper channel into one whose very existence outrages an honorable and illustrious profession whose place in the popular heart is second to no other.

Bad Dressing-Rooms.

THE MIRROR'S demand, in the name of the profession, for decent and comfortable dressing-rooms has penetrated many a theatre-manager's ear, and produced in that somewhat insensible organ a sensation akin to astonishment. Until our investigation began there probably was nobody that paid less attention to the matter than the average manager. Indeed, in a large number of instances, managers did not even know that their dressing-room accommodations were unsuitable, unclean, or unhealthy until they saw specific complaints against them in THE MIRROR.

Since the war on bad dressing-rooms was instituted there has been an unprecedented and salutary overhauling of the rooms behind the scenes in many theatres. The effect is so encouraging that we will keep up the good work until the cause of annoyance and discomfort is completely removed.

Another characteristic sign of the waking up all over the country is noticeable in the large number of letters received by us from managers who call our attention to the excellence of their dressing-rooms and invite inspection. It is not with these that this investigation is concerned; it has to do with the men, controling theatres, who show an absolute indifference to the ordinary requirements of the professional wayfarer.

One manager of a theatre in New England writes that in his opinion it would have been better for actors to make their complaints direct rather than through the columns of THE MIRROR. This is so, no doubt, from his point of view; but actors unfortunately know the futility of individual pleas and plaints. The course they are taking is the only efficacious one.

The movement of reform is indebted to the Star of this city for a vigorous editorial article, which we have reprinted in another column. There is incontrovertible truth in our contemporary's assertion that "to deprive actors and actresses of the decencies of life during those very moments in which they must prepare themselves to make life seem even more beautiful than it is, is to play a trick upon human nature that must materially affect the actor's performance of his part."

Ageing Faces on the Stage.

Taking flight from the pasture of blue grass in Kentucky, bearing for its heraldic blazon a griffin, in all brilliance and vigor, a recent new record from London will give pain to many who have watched the career of the American bird.

"People," it says, "are beginning to find that the heretofore popular actress is beginning to fall off very remarkably in her acting, and, what is worse, in her personal appearance. The lines of her face have become hard and displeasing, and altogether the attractive personality that made her a success at first is gone."

The first emotion of youth, and its first longing, is the sense of wonder. As long as one looks upon the world and its surroundings with fresh eyes it photographs the unseen and the novel.

When that departs the spring of youth may be said to have slackened, and is superseded by the dull and commonplace.

There is no doubt that where the task of acting is felt it wearies the spirit of the actor; therefore it is that the vim and esprit of the histrion can be kept alive only by the balsam which creative genius im-

If we look at the portraits of those act-Why should the profession be called ors who were constantly changing their countenances and enlivening their spirits by a rapid and frequent succession of comedy, drama and farce, in the last century, from the pens of Garrick, Coleman, O'Keefe and others, preserved the life of should the lion's share of the theatre li- expression and bore a fresh look to the last.

It is true that great actors like Edmund Kean have iterated their parts, but it is to be borne in mind that Kean possessed so | San Franciscans with her performance of Kitty If the Board selected the city hospitals, great mobility of countenance and pose Malone in the first-named skit.

that he was said to never play the same part in the same way so that there was perpetual freshness to him as well as to he audience.

Macready, on the other hand, having no such genius, had to find his variety in new plays, of which he produced more than one that still holds the stage.

It, as is asserted, our favorite American actress has aged before her time, may it not in a considerable degree be ascribed to an adherence to old parts and routine roles which have been well worn by others and provided no opportunity for her to show whatever original genius she may

A Valuable Reference-Book.

The Mirror Annual and Professional Directory, shortly to be published, will be a unique and valuable contribution to the literature of the stage. The need of such a publication is often felt by every dramatic writer, and it will form a convenient, compendious, and accurate book of reference. Every theatrical event during the year 1887 will be stated in this record, supplemented by voluminous data of pertinent professional interest.

The Directory feature alone will give the Annual exceptional importance. It will be the first and only complete list published of all active members of the American dramatic profession, with their permanent addresses, and classified alphabetically under the appropriate lines of business. These many thousands of names and addresses are reliable, as they have been, without exception, obtained direct from the actors, actresses, managers, etc., themselves.

This immense compilation has necessarily required the expenditure of a good deal of time, labor, and patience; but we have the satisfaction of knowing that they have been put forth for something which will prove of broad and permanent benefit to the members of the profession.

The book is one that will be preserved for constant reference, and it has been designed with a view to preservation. It will be printed in the best style on fine paper and handsomely bound in cloth-The price has been made as low as the heavy expense involved in its preparation will permit-one dollar. Orders may now be sent to the office of publication.

Personal.

MATHER.-Margaret Mather is playing a brilliant season in Texas. FORSYTH.-Kate Forsyth has gone over to

Britain to make a provincial tour. MITCHELL .- Mason Mitchell has been en-

gaged to support Dion Boucicault. Howard.-Bronson Howard and his family

are sojourning in Ann Arbor, Mich. WALDRON -May Waldron is playing her third consecutive season with Robson and Crane.

Charles H. Hoyt's latest, A Brass Monkey, is in course of construction. The first act is completed.

EAGLE.—Oscar Eagle, late leading man with Helene Adell, is playing George May in Allan Dare in Washington this week.

BRISCOE.-Ray Briscoe is with Ellsler's Alladin company, playing the Princess. The papers speak well of her work.

SINCLAIR .- Edith Sinclair is still suffering from an affection of the throat, and will be unable to resume her season for several weeks.

TANNENBAUM .- Mr. and Mrs. Jacob Tannenbaum, of Montgomery, Ala., recently celebrated the first anniversary of their wedding. Discussion -The next discussion of the

Nineteenth Century Club will be devoted to the drama. A. M. Palmer has been invited to take part in it. Osgood.-Whitman Osgood of the Wash-

ington Star comes to this city next Monday. He is anxious to re-enter the profession in a business capacity. BARRETT.-The first page of THE MIRROR

this week bears an excellent portrait of Lawrence Barrett in character, from a recent photograph by Falk TAYLOR,-Howard P. Taylor is negotiating

with a leading Chicago manager for the production of his spectacle, Snowflake, in that city on an elaborate scale. Evans.-Tellula Evans, the soprano, is

once more a member of the Tivoli company. San Francisco, She is a great favorite with the patrons of this house. DINNER .- T. Henry French gave a dinner to Nat Goodwin and his company at the close

of their engagement last Saturday night on the Grand Opera House stage. Lussan.-On Jan. 16, at the Fifth Avenue theatre, Zelie de Lussan makes her operatic debut in this city, singing Martha in The

Daughter of the Regiment. WHITE .- Manager C. O. White, of Detroit, merrily opened the new year by banqueting his small army of employes. They in turn presented him with a diamond ring.

AMES -Amy Ames, the comedienne of Natural Gas, is duplicating her success in A Tin Soldier. She has particularly delighted the

JOHNSTONE.-Sibyl Johnstone was taken suddenly ill a few days ago and has been obliged, by her doctor's orders, to retire from the cast of the Henrietta for a week.

BISHOP.-Washington Irving Bishop has so far recovered from the injury to his ankle that he will soon resume his mind-reading entertainments. He is still in San Francisco.

STANTON -During the holiday week, Edmund C. Stanton, of the Metropolitan Opera House, was presented, by the stockholders of the house, with a Tiffany silver table-set.

MUNROE.-Kate Munroe is reported to have left an estate valued at nearly \$90,000. In her will she directs that her body be embalmed, sent to New York, and buried in the family

POTTER.-Mrs. James Brown Potter opened to an immense audience at the Globe Theatre, Boston, on New Year's night. The critics were not in accord as to her merits or demerits.

LIVINGSTONE. - Carrie Livingstone,

sprightly soubrette, who has been with Barry and Fay, has been engaged by Gus Williams and joins his company next week. Miss Livingstone is petite and pretty, and she is said to be a clever actress. DAVENPORT .- Fanny Davenport is resting

this week in town. She resumes acting on Monday next and plays until February 1, when she closes her tour and returns to the city to prepare for the production of La Tosca at the new Broadway Theatre.

James V. Cooke, business manager of Hoyt's Tin Soldier company, arrived on Satur and left on Sunday night for Boston, where the company appear next week. They will play in and around New York for five weeks, following the Boston engagement.

Evans -Lizzie Evans was pleasantly remembered Christmas Day by all the members of her company, among the gifts being a diamond bracelet. At the Kennard House, Cleveland, on New Year's night, the company sat down to a reunion supper,

DICKERSON. - Jenny Dickerson, a young American, is singing with the Carl Rosa company, which is at present touring the English provinces. According to the North British Mail Miss Dickerson scored a notable success as Azucena recently at Glasgow.

MONTGOMERY.-The printed statement that George Edgar Montgomery is going to turn public reader is untrue. Mr. Montgomery informs THE MIRROR that he has no aspirations in that direction. He is a man of letters and a journalist, and such he proposes to remain.

ELLIS .- Mrs. Ellis, the sprightly "Max Elliot" of the Boston Herald, paid a short visit to New York last week. These trips are always fruitful, for they furnish the text for lively letters in the Herald. Mrs. Ellis wields a fluent and graphic pen, and the skill with which she handles a large variety of topics is the envy of all the women journalists at the Hub.

SHERIDAN.-Emma V. Sheridan played the part of Rebecca in Dr. Jekyll and Mr. Hyde when it was originally produced in Boston and met with pronounced success. When the piece was done at the Madison Square she was too ill to appear and the part was undertaken by her understudy, Helen Glidden. Miss Sheridan is again playing the part at the Fifth Avenue and her work meets with hearty approval.

HILFORDE. - Marie Hilforde presents a fine record of three seasons' dramatic work. The press throughout the country have paid her homage in such roles as Nellie Denver, Leah, Blanche Gordon in Fate, Annie Lee in Enoch Arden, the Duchess in Lady Clare, Nance in The Quadroon, etc. Her most recent success was as Nellie Denver in The Silver King. Miss Hilforde is a handsome young woman an actress of much versatility, r wide range of parts.

WINGATE.-Charles E. L. Wingate, the ac complished dramatic critic of the Boston Journal, will shortly publish a Dramatic Year-Book. This will contain in interesting narrative form a history of the dramatic year in Boston, together with a large number of illustrations of the principal scenes in the plays described. The book will contain other matter of much interest to player and playgoer and its sale in the profession should be large.

CARRY.-Edna Carey assumes the leading part in A Dark Secret for the rest of the season, beginning on Monday next in Brooklyn. Miss Carey has a peculiar fitness for the heroines of melodrama, and, as she takes to the water like a duck, her success is almost a foregone conclusion. She has been going over to Newark to rehearse in the tank this week, and it is safe to say that the waters of the Passaic have seldom laved a prettier naiad.

FUND .- At the next meeting of the American Dramatic Fund Directors, the subject of dividing up the \$53 000 now in the treasury will be discussed. The sentiment of the profession, and, we understand, a large number of members is opposed to such a selfish disposition of money that was raised for charitable and benevolent purposes, and largely by appeal to the public. If the old Fund should go out of existence its capital ought to be given to the Actors' Fund where it will do some good. This was foreshadowed in the latter's act of incorporation, wherein such a contingency is legally provided for.

VICKERS.-Mattle Vickers has come into prominence as a soubrette star. Miss Vickers used to be a shining light of the vaudevilles, but during the past three or four seasons has

sought and found a wider sphere for her abilities. The lady is a great favorite with Western and Southwestern audiences, and no doubt will some day capture the East. She presents two plays, Cherub, and Jacquine; or, Paste and Diamonds. To emphasize the subtitle of the latter, her manager, J. W. Campbell, presented her on Christmas eve with several hundred dollars' worth of genuine brilliants. Miss Vickers is a plump and pretty woman, a happy wife, and as much of a favorite in her profession as she is with her audiences.

Growth of the Fund's Library.

Several donations of books have recently been made to the Actors' Fund Library, and it is assuming interesting proportions. It is indebted to B. A. Baker for Shakespeare's Poetical Works and a valuable collection of English farces in four volumes. Uilie Akerstrom has contributed a book of poems, written and published by herself; Gabriel Harri. son, his "Life of John Howard Payne;" Mr. Wilson, superintendent of the Forrest Home, 'The Life of Edwin Forrest," by W. R. Alger; Branch O'Brien, "The Complete Works of William Shakespeare;" L. S. Gurney, "Memoirs of Joseph Grimaldi," by Charles Dickens; Frank B. Murtha, numerous books, documents, programmes, etc., relating to the Old Bowery Theatre.

The latest acquisition is due to the generosity of F. H. Jenks, of the Boston Transcript, and comprises the following: A complete set of 'Les Soirèss Parisiennes," II volumes; "La Vie Parisienne," 1884, by Emile Blavet; "L'Annèe Théatrale," by J. Georges Duval, 1874-5 6; "La Pratique du Théatre," by L'Abbé d'Aubignac, 3 volumes in one; "London Era Almanack" for 1882; "Musical Notes," by H. Klein; "On Actors and the Art of Acting," by G. H. Lewes; "Souvenirs d'un Impresario," by Maurice Strakosch; "Henry Irving, Actor and Manager," by an Irvingite; "Cours De Littérateur Dramatique," by Girar-din; "Offenbach en Amerique;" "Amusement and Society Gazette," Boston 1887; "La Grande Marnière." by Georges Ohnet; "Entre Amis," stories by various authors; also souvenir programmes of a number of musical and dramatic festivals.

Members of the profession visiting the rooms of the Fund will find on the tables all the current periodical literature, such as Harper's Monthly, The Century, The Cosmopolitan, Monthly, The Century. The Cosmopolitan, Magasine of American History, Cassell's Family Magasine, Book Chat. American Magasine, The Connoiseur, The Library Magasine, Lippencott's, New York Mirror, Clipper, Harper's Weekly, Puch. Judge Life. Freund's Music and Drama, The American Musician, Chicago Sporting and Theatrical Journal, San Francisco Music and Drama, Our Society, Amusement Gasette, all the New York dailies and many from other cities.

Pertinent Comments. BEHIND THE SCENES.

Editorial in the Star, Dec. 31. For some weeks our enterprising dramatic contemporary THE MIRROR has been descanting upon the miserable dressing-rooms attached to theatres, and calling upon managers generally to supply better accommodations for that mysterious process known as "making-

It scarcely occurs to us who sit before the footlights. amused and fascinated by the gorgeousness of stage costumes, that all this elegance, like the butterfly's, has been donned in an unsightly cell; that the beautiful complexion and wig have been put on before a cracked mirror by the dim light of a single gas jet; that the silk tights and doublets have been struggled uncertain perch of a rickety chair, that the cheerful mile worn by the lovely chorus girls is really a sigh of relief that they have escaped for a time from the wretched, stuffy lit.le holes under the stage in which

they are forced to prepare for the art of pleasing. one-half of what THE MIRROR says be true, and we believe every word of it, there is no more false glamor about the stage than that which induces the popular belief that everything is as cleanly, convenient and

If we are asked what constitutes a proper dressingom, we can do no better than to quote Mr. Richard Mansfield:

Mansfield:

In the first place, a clean floor, a clean carpet and a clean wall; running water, hot and cold, if possible; two good lights on a line with your face, which is easily obtained by movable brackets; say two chars, a table, not too low, and places to hang clothes; good ventilation and good hear, and the comfortable assurance that there are neither rats nor vermin about. There is hardly a dressing-room in the country where there is neither one nor the other of these pasts to be found. Surely this is little enough for the refinement and in-

telligence of the dramatic profession to expect, and none too much for the parsimony of managers and theatre owners to supply. Actors and actresses are as dependent upon their

surroundings and little comforts and conveniences as other people. To deprive them of the decencies of life during those very moments in which they must prepare themselves to make life seem even more beautiful than it is, is to play a trick upon human insture that must materially affect the actor's performance of his part.

Be it said to the credit of many proprietors of our etropolitan theatres that they have long since forstalled criticism by making their stage appurtenances as comfortable as possible; but Mr. Mansfield's concluding statement is so suggestive of the disgusting tribulations to which actors and actresses are exposed that we shall not witness a flat failure again without believng that if Romeo and Juliet had been better treated behind the footlights they would have been better re-

THE DRESSING ROOM WAR.

Columbus (O.) Sunday Morning Times. The dramatic profession, headed by its organ, THE MIRROR is now making war upon bad dressing-rooms. It is agrerising to read of the horrible condition of some of these rooms, as reported by various companies. The wont cases cited are from the New England States. It is some satisfaction to know that we are all right here.

> A WELCOME PUBLICATION. Boston Times.

THE NEW YORK MIRROR ANNUAL will be a welcome publication to the profession.

WHY, INDEED.

New York Star. Why does the Sun ridicule Mrs. Ella Wheeler Wilcox's pretty poetical contribution to the CHRISTMAS MIRROR? Does not the Sun know that the poetess gets \$ 50 for one such effusion, while the play actor

whom she rates earns only as much per week



Mend him who can! The ladies call hi

It is a pity that Annie Robe is to leave the cast of Paul Kauvar. She has made the hit of the production, and in the part of Diane de Beaumont is doing the best work of her New York career. Miss Robe's determination, it is stated, is due to another engagement that she has entered into-a matrimonial one. The happy man is Wright Sanford, one of the richest and cleverest of men-about-town. It was never supposed by those in club circles that knew him best that Sanford would ever en chain himself in wedlock. He is self-re pressed, well-bred, somewhat blase in manner, but kindly and generous in nature. He dislikes show and ostentation, and as one of the old guard of clubmen and gallants has formed a conspicuous contrast to the callow young rushers of the dude persuasion. Miss Robe and Wright Sanford are both to be congratulated in view of the impending felicitous

Several other changes are on the tapis in the Kauvar cast. Robert Hilliard has been secured for the part of General Delaroche. A large sum of money is invested in the production. Twenty-five thousand dollars is named as the figure that a Buffalo "angel" put up in cold cash for the privilege of speculating in Anarchy, of which the author got the lion's share. The Meech Brothers and Frank Sanger are partners in the enterprise.

A note from Mrs. Tony Hart says that "Tony is improving in every way-particu larly in speech and strength. The recent publicly expressed good wishes encourage him greatly. THE MIRROR'S compliment in printing his portrait, together with the Gusher's kind words, I feel sure have given him a new lease on life." Everybody will be glad to read of the betterment in Mr. Hart's condition.

The dramatic department of the Herald is now in charge of Maurice Minturn. Van Cleef shares the critical duties. Brady is transferred to other work.

A new edition of Robert Ingersoll's "Prose-Poems" is in the press and will shortly be issued. It contains the tribute to Beecher, a recent funeral address, and the magnificent poetical picture of "Life" that appeared in THE MIRROR'S Christmas Number for 1886.

Young Salvini has taken up painting latterly, at odd hours. He studied drawing at school in Italy. On Tuesday he presented E. M. Holland with a portrait of the latter, as the old Corporal in The Martyr. It is a strong plece of work, rich in character delineation. Mr. Salvini is now at work on a head of

Henry Arthur Jones, the English dramatist, has again been obliged to postpone his longdeferred visit to New York. His workshop is littered with new plays, and orders for new plays. He has just completed a four-act piece for Beerbohen Tree, to be produced at the London Haymarket next Autumn. He has lately begun a four-act romantic drama. Mr. Jones is settled for the season in Regent's Park, occupying the spacious residence in which Alma Tadema formerly dwelt.

. . . The presiding genius of the Sun devoted some of his valuable editorial space, the other day, to an analysis of Ella Wheeler Wilcox's poem, "The Actor," that appeared in the CHRISTMAS MIRROR. From this article, it would appear that the genial editor of my more or less luminous contemporary does not appreciate poetry. This revelation would be more surprising if the amiable crank had not shown himselt likewise callous to truth and decency in the late Jewett matter.

. .

A daily paper, last Sunday, said that the journalistic frequenters of Hudnut's were startled last week by the appearance in that drug store, at 2 A. M., of Mr. and Mrs. Dion Boucicault and Helen Bancroft, who, according to my veracious contemporary, had invaded Dr. Perry's pharmaceutical precincts at that unchristian hour for the purpose of "buying knick-knacks." If my contemporary had taken the trouble to ask questions, it would have found that the party consisted of the Boucicaults and two friends, neither of whom was the beauteous Bancroft, and that they had not driven away down to Hudnut's on a bitter night merely to "buy knick knacks." They were on a tour of inspection of divers news-Paper establishments. At the Star office the part to attract. The public can generally be probably as a bait to managers with whom

"special" goes, from its receipt on the instrument in the telegraph-room to its appearance in print. Foreman John Hays, of the Herald press-rooms, piloted them through the cellars at Broadway and Ann street, teeming with pots of bubbling metal, thundering engines and mammoth presses. Mrs. Boucicault's small, gloved hand stopped and started in motion again the magnificent new Hoe perfecting press which was printing complete 12-page Heralds from a double roll, and dropping them out printed. pasted, and folded to the newstand size at the rate of 400 a minute, or 24,000 an hour. To Boucicault the whole thing was an old story; but his wife and the others found it all very interesting. After a final visit to the amiable Dr. Perry's cheering dispensary (by the-bye, the Doctor is called "The Night Editor of Hudnut's") the party drove uptown through the deserted streets greatly please, with the novel night's experience.

I am told that we are to have a new opera, producing firm in the persons of Clay Greene and Fred. Eustis. These gentlemen have evolved from their more or less fertile brains the words and music respectively of an operatic extravaganza which is said to be a strange admixture of American politics and manners and customs "on a tropical isle in the broad Pacif," as the first line of the opening chorus puts it.

"I don't think it will be a success," remarked a pessimistic friend to the young composer the other day.

"Why not?" asked the latter.

"Because there are not syllables enough in the names of the authors."

"What's that got to do with it?"

"Why. Gilbert and Sullivan, Stephens and Solomon, Cellier and Stephenson. Same number of syllables. See?"

"That's nothing," confidently retorted Eustis. "Who wrote Evangeline?"

"Rice and Goodwin." "All right, ours is another Evangeline. Rice and Goodwin, Greene and Eustis. Same number of syllables. See?"

Entirely aside from the merits or demerits of Selina Dolaro's In the Fashion, and yet in connection with the recent production of that play at Wallack's, there has arisen in many minds the thought that the reception of it in certain critical quarters was brutal. The article in the Herald, for instance, on the day following was notable for its cowardly cruelty. The headline alone was sufficiently offensive to damn the whole article. I do not wish to be understood as taking exception to any justly adverse opinion expressed in that or any other notice of the piece, or to assert that the personal circumstances of an author submitting a play to the press and public are to influence critical judgment one feather's weight; but I do hold that the scope of criticism is exceeded when it descends to sheer brutality. The truth and the whole truth, should always be told by the critic irrespective of any and all influences of personal consideration. But there is a way that the critic can tell the truth, a way that he can do his plain-if sometimes unpleasantduty without hurting or giving offense to the subject of his criticism and his readers. It is his province to record his impressions in suitably dispassionate language. It is not to honest opinions that anybody can take exception-it is to the coarse expression of them. The critic's function is dissection, not butchery. In the present case the Herald's fault is emphasized by the fact that the author of the play is a woman and a confirmed invalid. These considerations certainly do not extenuate its tone toward In the Fashion.

piece had little chance of success at Wallack's. no matter what its qualities. Failure has become proverbial there under the new regime. Look at the record-The Mousetrap. Caste, School, Forget Me Not, and now In the Fashion. The list begins with a fiasco and ends with a failure, with a series of fruitless attempts to galvanize some hopeless dramatic corpses sandwiched between. Is this what Mr. Abbey calls management? Is this a pleasant retrospect for the midseason? If Mr. Abbey was really serious in his determination to compete with other stock companies why, in the name of all that's sensible, didn't he secure some plays for the purpose? He will recall that at the very beginning of his season THE MIRROR accurately predicted the fate of the enterprise. Except as an observer and chronicler of dramatic events I have no special interest in the matter, but to me, as to everybody else in this metropolis that appreciates managerial tact and taste, it is positively aggravating to witness the steady decline of a theatre which bears an illustrious name, a waste of effort and expense, and the demoralization of a notably clever company of actors.

The fate of L'Abbe Constantin, the play that will follow Dolaro's, is of course to be settled. It is new at all events and for that reason is distinguished from the most of its predecessors. But it has two disadvantages. The first is that the story is free to whoever pleases to use it for dramatic purposes, and several versions are already in the market; the second is that its interest centres on an old man. Even in the hands of so experienced an actor as John Gilbert it is difficult for such a

visitors saw the process through which a counted on to find pleasure in the throb of young hearts and the coursing of young blood. With age on the stage it is different. You can scarcely name a successful play in the whole range of the modern drama where an old man or woman stands out as the central figure It will be in cresting to note if L'Abbe Constan tin proves an exception in this regard.

> Mention of John Gilbert suggests an article in the current number of the Century magazine, whose subject is our veteran actor. It is from the pen of J. Ranken Towse, dramatic critic of the Evening Post, and it is one of the best of the many critical estimates of Mr. Gilbert and his work that have appeared. The full length portrait of Mr. Gilbert as Sir Peter Teazle, by J. W. Alexander, which accompanies the article, is life-like. The smaller character pictures, drawn and engraved in the very extreme of the weak and whimsical style that obtains at present in some of the periodicals which affect the highest of high art, are quite the reverse. It is noteworthy, by the way, that the Century and other influential magazines have latterly been devoting considerable attention to dramatic topics.

> THE MIRROR increases and multiplies so rapidly that the infection has permeated its staff. Mr. Stockvis, of the local department, was missed from his accustomed haunts yes terday. He was looking after an assignment of a domestic nature, and a dispatch assures me that the news is of extraordinary and vociferous contemporary interest. It is a little girl.

> Newton Beers and the Lost in London company gave an entertainment to the convicts in the Minnesota state prison at Stillwater on a recent Sunday afternoon. There were recitations, songs, instrumental music and farces, and the strange audience applauded everything on the programme to the echo. Mr. Beers made a speech at the close, in which he told the prisoners that there was "always room at the top," a cheering sentiment that evoked enthusiasm. The entertainment made one bright Sunday in the old year's fifty-two for the Minnesota convicts-all the rest were spent in the silence of the cells, a custom that makes the Seventh day more dreaded than the six days of hard labor.

> For several years past THE MIRROR has enjoyed the privilege of publishing the Dramatic Diary of Mr. William Winter, the distinguished critic. In this issue the Diary for 1887 is presented in its entirety. The profession and professional writers are indebted to Mr. Winter for a consecutive chronological record of theatrical events that dates back a good many years. The utter absence, hertofore, of any other regular and reliable chronicle in pette makes this series especially valuable.

Defiant and Cunning "Black Flags."

More than once THE MIRROR has referred to the pirate craft having the name of Lillian Kennedy nailed at the masthead. Our Bethlehem (Pa.) correspondent recently ran across the craft, which is captained by one Hassenforder, a Philadelphian. We append an interesting story told by the correspondent;

"One of the most defiant, and consequently most dangerous piratical crews that ever landed in Bethlehem, anchored here for a week in December, and took possession of the Lehigh Theatre. They played to the poorest business known since the opening of the house. This Lillian Kennedy Comedy company opened with Bob, which is no other than Mattie Vickers' Jacquine. Then followed Divorce. which some of the programmes designated as Sallie and Muggs, Fun on the Bristol, Peck's Bad Boy, and M'liss. The last-named Madame Dolaro might have known that her was disguised as Clip, but the players were so badly up in their parts that they forgot them selves and addressed the heroine as M'Liss in stead of Clip Manager Hassenforder-who the way, is a son of the wellown safe manufacturer of Philadelphia-is Miss Kennedy's husband He is defiant to the extreme, and told your correspondent that he had just as good a right to present these plays as any one else. Nevertheless, he is very sly in his operations. No announcement play is made until the evening prior to its performance. The company, excepting Miss performances were tiresome to a degree."

The Mirror's Lynn (March)

is always on the alert for play-pirates, and has made some good "finds." But once has he found a mare's nest; but let that pass. He writes of a new discovery:

'De Lydston and Dunn, mentioned by your Milford correspondent, are two of the jolliest irates in the business, and hail from this city They are actors of fair ability, but prefer to be Bohemians of the brigand order. Dunn is an old camp-follower of the late brilliant but erratic young actor, "Teddy" Byron. The Bohemian instinct is as strong in Dunn as it was in poor Teddy. Two or three years ago De Lydston was doing heavies in The King. The reasons why I have never "got on to them" are these: Their modus operandi in this region has been to advertise Hazel Kirke, Whitcomb, etc., and then put on three dizzy farces. I attended two or three performone in Swampscott and one in Pea body-about a year ago, and of course I could othing, as they merely advertised to get the people to come and see them. I know them and am on the best of terms with them and they both know that I would not spare them in this matter of piracy."

Hart's Sensation Comedy company, starring Harry Amlar, has been often referred to in our showing up of play-pirates. William Hart and H. W. Amlar are the proprietors. They advertise two sensational plays. Counterfeit and A Living Lie, but on their letterheads the following repertoire is presented.

they desire to book. Monte Cristo, My Part-ner, Nobody's Claim, Rosedale, The Shaugh-raun, Queen's Evidence, Mountain Pink, Fogg's Ferry, Joshua Whitcomb, and Hearts of Oak. Amlar tried to secure the week of Jan. 16 at Mount Vernon, O., but Manager L. G. Hunt rep'ied briefly and to the point-This man Amlar, while with a circus last Summer inundated managers with applications for dates. Many managers forwarded his letters to THE MIRROR, and the pirate or impostor, whichever he is, was deprived of many a date by the little attentions shown him from time to time in these col-

'We stopped an organization on last Saturday from playing Joshua Whitcomb in Milford. Massachusetts." said Manager E. A. Mac-Farland to a Mirror reporter the other day. They were billed to appear afternoon and evening, and styled themselves the Original Joshua Whitcomb company. We are stopping these pirates all over the country and intend these pirates all over the country a to continue it regardless of expense.

Mr. Bidwell Rises to Explain.

Manager David Bidwell claims that Manager Harry Greenwall has wilfully misrepresented the facts antecedent to and in connection with the lease of the New Orleans Grand Opera House. Manager Bidwell has written the following statement of his side of the case, under date of Dec. 29 and sent it to THE MIRROR for publication:

"In your issue of Dec. 24, in an article headed Mr. Greenwall'- Protest,' I find the following remarkable paragraph:

following remarkable paragraph:

"I can prove," says Mr. Greenwall, "that Manager David Bidwell was also a bidder. It is on record that he wanted a renewal of his lease of the Grand Opera House, New Orleans. I can also prove by his treasurer at that house, that it has not had a losing season is the last five years. I am well satisfied with my venture. I am not ruffled over Mr. Bidwell's parting kick. Let your New Orleans correspondent interview any of the following gentlemen, and he will get a hatful of facts somewhat at variance with Mr. Bidwell's statements: Judge G. H. Braughn, President of the Grand Opera House Association: Mr. E. H. Fairchild, secretary; Mr. Toby, cashier of the Canal Bank; Mr. Fi ley, wholesale druggist, and Mr. C. M. Soria—all on various committees of the Association. I do not wish to poison the profession. All the big stars prefer to play at the Grand Opera House—Booth, Barrett, Jefferson, Emma Abbott, and so on down a long list. Mr. Bidwell could not secure a renewal of the house at any price."

"The above is so entirely devoid of truth, as

"The above is so entirely devoid of truth, to make its publicity a libel on me. In order to show you how wilfully this man has pros-tituted the columns of THE MIRROR, I send you herewith the printed report of the President of the La Variete Association (owners of the Grand Opera House, in this city) to whom Greenwall refers for a corroboration of his rash assertions. The report is dated December 6, 1887: From the third page, I take the

"Bids were solicited up to the first of November last, when the same were to be opened and acted upon. For various reasons this was not done, however, until about the middle of November, when all the correspondence in relation to the lease of the theatre, and the bids prerelation to the lease of the theatre, and the bids presented were read before the Board; two positive business-like bids were found, one from Mr. Robert J. Lowden, manager of the Avenue theatre, in this city, who offered \$6,000 per annum for the theatre, for a term of one or more years; another from Messrs. H. Greenwall & Son, of Gaiveston, Texas, who offered \$6,300 for the theatre, for a term not exceeding five years. As Mr. Bidwell, the present lessee, had made no shid, the Board adjuvened for another work, and the members determined in the meantime to make all the inquiry they could in relation to the proposition before them. At a meeting of the Board, held on November 11, they accepted the bid of Messrs. H. Greenwall & Son, at the rate of \$6,300 per annum, for three years.

"It seems too bad that Greenwall should start his New Orle ins career with a lie on his lips; and should thus force the lessees of the Grand Opera House to a recorded contradic-tion of his statements. Continuing on pages five and six of his report, the President says: "I confidently submit that considering all the advan-tages herein offered, that the Board has made the best possible lease of the property. Mr. David Bidwell, the present lessee, made no bid of any kind whatever."

So much for Greenwall's call on Judge George H. Braughn. As he also challenges H. W. Fairchild, Secretary of the Association, I inclose you the following certificate signed by Mr. Fairchild, and Richard Sinnott, the Vice-President of the Association.

Vice-President of the Association.

"We, the undersigued, hereby certify that Mr. D. Bidwell was not a bidder for a renewal of his present lease of the Grand Opera House, in this city, and that the printed report of George H. Braughn, Esq. (President of the La Variette Association, owners of the Grand Opera House), of Dec. 6, 1887 on pages three and six, specifically states that fact. On the contrary, Mr. Bidwell, in a letter dated April 10, 1887, asked President G. H. Braughn, for the Association, to cancel his present lease.

Vice-president La Variete Association.

Vice-president La Variete Association.

"Here then is the flat refutal of Greenwall's

"Here then is the flat refutal of Greenwall's statement by the President, Vice President and Secretary of the Association. Below, I append the signed statement of Gus. Ringe, reasurer of the Grand Opera House, to whom Greenwall also calls your attention:

New ORLEANS, Dec. 27, 1887,

Editor New York Mirror:

H. Greenwall's statement in your paper of 24th inst.,
that he can prove by me that the Grand Opera House
in this city "has not had a losing season in the last five
years," is made without the slightest foundation of
truth.

Treasurer Grand Opera House Treasurer Grand Opera House.

[Witness-A. Roig.]

"I sincerely regret that THE MIRROR's columns should have been polluted by this man to an extent as to call forth a clearing up from me.

"THE MIRROR will, I hope, take official notice of such unanswerable documentary evidence as I here inclose to substantiate what I have said. I am quite content to leave matter now in the unprejudiced hands of THE MIRROR and the profession."

Mr. Bidwell encloses a printed copy of the La Variete Association report, from which he quotes, and the originals of the statements of Messrs. Sinnott, Fairchild and Ringe.

> Echoes of Christmas. A JOY FOREVER. Lowell (Mass.) News.

We gladly turn to a copy of the Christmas number of THE NEW YORK MIRREDR. It is not only "a thing of eauty" but is "a joy forever." Within its cove:s, rich in artistic beauty of design and thought, may be found ome of the choicest contributions of literature and art Even if one had not seen its title, "Christmas Number," he would be led to thoughts of influence so characteristic of Christmas tide, so much that is elevating pervades its pages. In this connection it may not be out of place to remark that, although the stage is popularly characterized as unchristian, its artists write with every line filled with religion without mention, after the style of Dickens, and leading to thoughts of true Christianity. In this respect THE MIRROR re flects Christmas as a mirror and should be read by the

GOOD READING FOR A WEEK Albany (N. Y) Union.

The Christmas Number of THE NEW YORK MIRROR,

the leading dramatic journal in this country, is at hand, and is one of the brightest and most perfect special issues ever placed before the public. Inclosed within its artistic covers are a host of good things by popula writers, both within and without the professional ranks, besides a number of original engravings, prepared expressly for the occasion. Its editor, Harrison Grey Fishe, is to be congratulated upon the success of the number, as well as for the excellent standing he has given his paper. The tone is literary as well as dra-matic, and the several efforts indicate genius. The number is good reading for a week.

OF INTEREST TO ALL.

Providence (R. I.) Journal.

The Christmas Number of THE NEW YORK MIRROR is one of the best that that enterprising journal has issued. It appears within two brilliantly illuminated covers, one bearing a handsome portrait of Manager A. M. Palmer. Within are contributions from number of professionals on a great variety of subjects and in a uniformly entertaining vein. Among the writers are Heary Irving, Dion Boucleault, Nym Crinkle, A. M. Palmer, Brander Matthews, Marie Wainright, Robert Hilllard and others equally well-known Many illustrations are given, several poems, one by Ella Wheeler Wilcox, and a quaint dissertation on "Burglars," by little Elsie Leslie, whose experience with them on the stage was recently shown to the Providence public. The number is of inte not only to professionals, but to all interested in the

SURPASSES ALL FORMER EFFORTS.

Columbus (O) Sunday Morning News. The Christmas Number of THE NEW YORK MIRROR Surpasses all of Mr. Fiske's former efforts in that direction. The cover is beautiful in conception and color-ing, the illustrations and portraits within are extremely artistic, and the thirty-five pages contain contributions from leading actors, actresses, journalists and drama-tists. I rejoice in Mr. Fiske's prosperity, for he certainly deserves it. I can rely on any criticism in Tue MINNOR as intelligent, honest and final, and an assertion in its columns is as acceptable to me as an affidavit would be duly signed by Harrison Grey Fiske.

A WORK OF ART.

Oakland (Cal.) Evening Tribune. The player-folk, writing for one another and for the ublic, have filled the pages of the Christmas Number of THE NEW YORK MIRROR with interesting matter, in the main connected with the stage and to a gree reminiscent of personal experiences. The paper is I wo of the illustrations are in a high degree worthy of commendation—one the photograph of Robert Down-ing, which is as soft in tone as the finest steel engraving; other the lithographed portrait of A. M. Palm which is as dainty as an oil painting.

A JEWEL OF BEAUTY.

St. Paul Daily News.
The Christmas Number of the Naw York Mirror is truly a jewel of beauty and literary merit. Its finely printed pages are well filled with excellent contributions from well known members of the theatrical profeand the illustrations are marvels of beauty.

Mirmor has always been foremest on souvenir nu but this year, with the usual enterprise of its brillian young editor, Harrison Grey Fiske, it surp previous efforts. And, by the way, it might be remarked that THE MIRROR is the recognized organ of the etter class of the theatrical profe

THE HIT OF ITS CARRER.

Memphie (Tenn.) Avalanche. The Christmas Number of THE NEW YORK MIRROR of art, and include a number of portraits of well-knows theatrical and literary people. The letter press is the perfection of typography. The twenty-five pages of standing matter include sketches by Dion Boucleauk, Horace Townsend, C. Maynard, Nym Crinkle, Fannie Edgar Thomas, Joseph Howard, Jr., Scott Marble, Milton Nobles, Chandos Felton, Clay M. Greene, Collin Sturdevant, Frederick Warde, Brander Matthews, and others of note. THE MIRROR makes in this issue the

AN EPOCH IN DRAMATIC LITERATURE. Duluth (Minn) Daily Tribune.

The Christmas Number of THE NEW YOLK MIRROR has been received by the Tribune. It is one of the handsomest and most elegantly gotten-up holiday publications ever issued. Its contents are most interesting, and the issue marks an epoch in dramatic literature.

Mr. Harrison Grey Fiske, the able editor and manager, has labored hard to build up a theatrical paper in York, and success now appears to have rewarded his earnest efforts. THE MIRROR is regarded as the leading dramatic and musical authority in the country.

ONE OF THE HANDSOMEST.

San Francisco Chronicle. THE NEW YORK MIRROR is one of the handsomest of Christmas publications in style and matter.

ARTISTIC BEYOND CRITICISM

San Jose Daily Mercury.

The Christmas Number of The Naw York Minner is on hand, with its beautiful and appropriate sketches and cuts of artists in the dramatic world and we written articles upon subjects germane to the profes-sion. We read with great pleasure the sketches in which the dignity and identity of Shakespeare is explained and upheld against the assaults of the Baconites. The technique of the Editor is artistic beyon criticism.

A TRIUMPH OF AMERICAN JOURNALISM San Antonio (Tex.) Express.

The Christmas Number of THE NEW YORK MIRROR has been received. It is replete with interesting mat-ter, and is the acme of the printer's art. Lithographic presses have seldom turned off anything mor tiful. Its contents are, of course, devoted to the dramatic profession and things interesting to the dramatic profession. It is a triumph of American journalism, and perhaps the handsomest and most magnificent pe riodical, artistically, ever published in this country.

A LITERARY TREAT. Harrisburg (Pa.) Patriot.

A HANDSOME CHRISTMAS NUMBER.—THE NEW YORK MIRROR, the leading theatrical journal, has a babit of treating its patrons to a Christmas present every year. This year it has outdone itself. The contents of the Christmas number make a most palatable literary feast. Contributions from prominent actors, actress musical gems from Rudolph Aronson, are a portion of

A NUMBER OF UNUSUAL EXCELLENCE.

Elmira (N. Y.) Gazette and Free Press A HANDSOME ISSUE .- THE NEW YORK MIRROR'S Christmas Number is a work of art. In contains finely worked portraits of stage celebrities, other illustrations nd a great deal of interesting matter. THE MIRROR is a favorite with many interested in theatrical matters, lence and variety in its choice of matter.

A BRILLIANT NUMBER.

The Christmas Number of THE NEW YORK MIE Nashville Banner. the leading theatrical journal of the country, is a liant number and contains, among other has lustrations, a fine portrait of Kitty Chestiouses wille, who is now appearing in minie at the New York Co.

ENCE SOLICITED.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

was given a gold-headed cane. Miss Rhoades made every member of the co. a handsome present. Starr's Opera co. 9-34. HANOVER.

HANOVER.

Opera House (J. Percy Barnitz, manager). Hettie Bernard Chase in Rags. The Wild Cat, 27, to a crowded house and delighted audience. While the entire co. was good, C. J. Williams as the German, with his specialties and whistling songs, kept the audience in a continuous roar of laughter. He received the bulk of the applause. Human Nature 8.

the applause. Human Nature 8.

READING.

Academy of Music (John D. Mishler. manager):
A Chip o' the Old Block Dec. 56-7; good house; a pleasing performance. James C. Roach in Dan Darcy drew a fair house. Ringgold Band Concert had a large house sp. Gus Williams in Keppler's Fortunes appeared to good house 30.

Grand Opera House (George M. Miller, manager):
Augustin Daiv's Under the Gaslight 26-38 to crowded houses.

RHODE ISLAND.

RHODE ISLAND.

PROVIDENCE.

Grand Opera House (W. H. Low, proprietor);
The engagement of Jim the Pemman, which was the attraction for Christmas week, was the most successful one of the season, and large audiences were present at every performance. Mr. Writing, who is well-known here, was quite a disappointment as James Raston, as his acting was dull and listless, and his dressing throughout the piece in a common business suit was in very bad taste. Mr. Pitt, as Louis Percival, was excellent, while the Captain Redwood of W. J. Ferguson carried off the honors, as he seemed to be just fitted for the part. The ladies were all that could be desired, and their contumes were beautiful.

Providence Opera House (Robert Morrow, manager): Rosina Vokes and her comedy co. played befor: large audiences here all of the nast week. There is nothing special to be said of either actors or piece except that they are a joily set of people and give a pleasant evening's enjoyment. Minnie Palmer Jan. 9 11. Parlor Match co. 13-14.

The Comique, Musee and the Variety Museum have

fatch co. 13-14.

The Comique, Musee and the Variety Museum have one big business the past week.

SOUTH CAROLINA.

CHARLESTON.

Academy of Music (Will. T. Keogh, manager):
Shadows of a Great City played the largest engagement
of the season. Literally packed houses Christmas matlines and night, followed by two large houses 27.3. Of
the cast, which was pretty evenly balanced, Annie
ward Tiffany, as Biddy Ronan, was the most applauded. The settings were much admired.

TRNNESSER. NASHVILLE.

NASHVILLE.

The Vendome (J. O. Milsom, manager): John F. Ward presented The Doctor and his new play The Pickpochet as-8. The Doctor is in some respects a very clever piece of light comedy. It was nicely presented. As to The Pickpochet it is ville. I could discover no merit is it. The Christmas matines was largely attended, and at night there was a good andience. Evangeline opened to a good house so-3t with a Saturday matines. The troups is in every respect a good one. The piece was well mounted and the costuming elaborate and beautiful. Alice Butler was entirely acceptable as Evangeline. She was pretty and sweet and she sang very nicely. As Gabriel, Anna Boyd was capital. She completely captured the house. I have seen Evangeline repeatedly, but I have seen no one sustain the part of Gabriel more creditably than Miss Boyd. She sings well and acts with much grace. As Catharine, George Fortescue seemed better than ever, if such a thing be nowible. W. H. Mack was exceedingly good as the Lone Fährtmes.

Masooict (E. V. Angilm, manager): Busj. Maginley

thing he nearble. W. H. Mack was exceedingly good as the Lone Fahrbmen.

Masonic: (S. V. Anglim, manager): Besi, Maginley presented lanhavogue so-sy and May Blossom at the matinee and night performance so. The attendance good. The house was full at the Christmas matinee and also at night. Both plays were well put on and the co. supporting Mr. Maginley is strong all around. Inshavogue was very much esjoyed by all who saw it. It is clean and pure. Lillian Billings scored a hit both as Ellen in Isshavogue and as May in May Blossom. She is sweet and pretty and withal a most accomplished little actress Brana and Belle O'Lyan should not be forgotten. They are both very clever, indeed Elmer Grandin is an exessitent actor, and deserves to be mentioned. The Das Nash Comedy co. opened so for three nights atd a Saturday matinee to fair house, presenting Foreign Tourists. They gave a very good and a very pleasing performance. The Wilbur Opera co. appead for a yr.

and for s-y, b. V. Anglim, manager): The Silbon tactular and Burlevque co. all the week to very light cases. The Silbons themselves are very fise. Aside agis from their act there is little in the performance ommend. The Yellow Dwarf is void of laterest and

to commend. The Yellow Dwarf is void of interest and badly presented.

Mention: The special attraction at May's Opera House has been the Lizzie Kendall Comedy co. I had a call a day or two since from advance agent Josh Ogden of the Helen Blythe co. He reports that they have been having excellent business on their Southern tour. After the performance of The Doctor last Monday night, Mr. Warf gathered all his company around the festal board, and an elegant Christmas repast was seved. The affair was exceedingly pleasant, and was enjoyed by one and all. I take this occasion to thank Mr. Wilson for the invitation—The Nashville Lodge of Ella gave a reception on Christmas evening, which proved a pleasant affair in every way. Mr. Maginley and other members of his co, were present. Manager Anglim made glad the hearts of more than 100 newshoys, by orseenting them each with a pass to see Inshavogue.—Manager W. W. Tillotson of the Evangeline co, reports that he has so far had a very satisfactory season.

MEMPHIS.

Memphis Theatre (Frank Gray, manager):
Castleton opened to \$837 Christmas matinee in
Patch, and has played to good business the whole

week.

Items: Manager Frank Gray was quite ill for ten days, but was enabled to attend to business Monday, a.—The Mirror correspondent here has just received a letter from Manager Marc Klaw, saying he will at once proceed against Helen Vaugha, who is pirating and playing Mus Elisler's Woman Against Woman.—Walker's Vaudeville and May's Bijou are doing a good boilday business and have good variety attractions at

COLUMBIA.

Grand Opera House: George C. Miln as Hamlet. 28, leserved a larger audience than that which greeted him.

TEXAS.

SHERMAN.

Opera House (E. L. Jon s and Co., managers):
Professor Bristol closed a successful engagement here
16. Sol Smith Russell will present his new play Bewitched sr. It was very cold, but nearly all the seats
were reserved. Margaret Mather in Romco and Juliet
e. George Mila se.

WACO.
Garland Oper House 1]. P. Garland, manager):
Haverly's Mastadon Minstrels so to a fair house; performance good. Worthy of mention was hilton, the equilibrist and the original World Trio. Queen, Stowe and Rasdall. James and Wainwright in Virginius and Gretchen Dec. 36 y. Mr. and Mrs. James made an excellent and lasting impression in this city.

Chiese and lasting impression in this city.

TEXARKANA.

Ghis's Opera House (J. E. Reilley, lessee and manager): Margaret Mather in Hoseymoon to fair audience so. Perkins Fisher's Cold Day co. to light business so-3. It got all it deserved, as it is only a vaude-wills.

opera House (George H. Dashwood, manager): Louis James and Marie Wainwright in three performances Dec. 23-4, with matinee 24, appearing respectively in Othello. Gretchen and Hamlet to good business. Margaret Mather in Romeo and Juiet and Honeymoon 56-7, came too closely on the beels of the Carleton Opera co. and the James-Wainwright co. to draw well, especially since all three cos. had increased the price of admission. Redmund and Barry matinee and night, 38, in Rener, managed to take in enough to make up the receipts of one good performance.

the receipts of one good performance.

GALVESTON.

Tremont Opera House (Greenwall and Son, managers): Effic Elisier presented Egypt 3t-3 on the second night to a very slim house. Haverly's Burat Corkers received similar treatment 33 4. These scant audiences were due solely to extremely cold, slushy and generally disagreeable weather. Mrs. D. P. Bowers opened to one of the largest houses of the season in a double bill, Old Love Letters and Jealous Wife Queen Elizabeth was given in the evening to large house 36-9.

VIRGINIA.

VIRGINIA.

RICHMOND.

Rosa opened a three nights' engagement 26 in Bob.

Zip was given 27 and Love and Duty, a new play, 28.

Good houses the rule. Sheffer and Blakeley's Novelty

co. 30, 31 to fair business.

Academy of Music (J. K. Strasburger, lessee): The

West Academy of Music (J. K. Strasburger, lessee): The

West Company of Music (J. K. Strasburger, lessee): The

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West Company of Music (J. K. Strasburger, lessee)

meeting to be held for the consideration of erecting a monument to the memory of the private soldiers of the "Lost Caus"."—John W. Laube, Exalted Ruler B. P.O. E., No. 45, Kichmond, appeared before the footlights at the Academy of Music on the 25 and presented Manager Thomas Glenroy Leath with a beautiful diamond-mounted Eik bange. Remarks appropriate to the occasion were interchanged, reflecting most favorably spotentially of the gentlemen as speech-makers who had been there before. The badge was presented in behalf of the employees of the house and bore the following inscription: "Presented to Thomas,"G. Leath by the attaches of Mozart Academy of Music, Richmona, Va., Dec. 25, 1887."

SALT LAKE CITY.

Salt Lake Theatre (H. B. Clawson, manager):
Celia Alsberg and Gus tavus Levick held the boards in
Hoodman Blind Nov. 33-4, to good business. Mr.
Levick created a very good impression. Celia is the
same as of vore, a sort of a wish-1 knew-how-to-act way
of hers that we fear she will wear to the day of her
death. The co. generally is good. The Home Dramatic co. 36, presented Life of an Actress to a large
and fashionable audience.

WEST VIRGINIA.

WEST VIRGINIA.

PARKERSBURG.

Academy of Music (M. C. Van Winkle, manager):
Lizzie Evans in Fogg's Ferry 23 to poor house, which
was not caused by the star's upopopularity, but by the
play having been presented so many times by pirates.
Miss Evans is the best and most winsome soubrette that
has skipped the board of the Academy stage for many
moons. The co. is good—most'y new people. W. D.
Ingram, after a season in tragedy with Downing, is
back at his old place as Bruce Rawdon. Sieve Corey
still holds his own as Still Bill and was encored several
times on his singing both with and without Miss Evans.
Monroe and Rice in Scott Marble's noted comedy, My
Aunt Bridget, 27 to crowded house. The play is amusing; it drew great applause. George W. Monroe as My
Aunt Bridget, 27 to crowded house. The play is amusing; it drew great applause. George W. Monroe as
My
Aunt B. and P. Alton McVeigh (Patty) by John C. Rice
were immense. Mr. Rice is a show of himself. The
co. is well balanced, and drew a good audience.

WHEELING.

co. is well balanced, and drew a good audience.

WHEELING.

Opera House (F. Riester, manager): Lizzie Evans, presenting Our Angel, turned people away from both performances, alter crowding the orchestra on the stage; co. satisfactory. Murray and Murphy in Irish Visitors of drew holiday crowd. Maggie Mitchell gave The Midget and Pearl of Savoy 31 before large and enthusiastic audiences. Alone in London 11-13.

Grand Opera House (O. C. Genther, manager): My Aunt Bridget received an ovation 30-31 which continued during her stay. Play and people are improved. Frances Bishop 9 14.

WISCONSIN.

WISCONSIN.

MILWAUKEE.

Grand Opera House (E. G. Rodolf, manager): The Ivy Leaf gave matines and evening performance as to good business. The co, is a fair one. The National Opera co, after passing through many attachments etc., opened in Faust sô, and producing Queen of Sheba, Nero and The Flying Dutchman on the three surceeding nights. The orchestra and chorus work of this co, here perfect, and the scenery and properties magnificent and appropriate. The sunging of Emma Juch, Bertha Pierson, Clara Poole and Amanda Fabria and of Messrs. Ludwig, Stoddard, Bassett and Frank Vetta in the principle roise gave good satisfaction.

New Academy (Jacob Litt, manager): The Still Alarm opened sy for four nights. They did a good business. The pecce ranks well up among the melodamas. The mechanical part of the play is ingenious and realistic. The engine-house scene in Act III is fine. Harry Lacy as Jack Manly is excellent. The part of John Bird, alias Gorman, the gentlemanly villain, is well taken care of by Walter Dennis. The balance of the co, is good.

Palace (O. F. Miller, manager): T. H. Winnett's co. in Passion's Slave did a good business 25-6. A Night Off is announced for 6-8.

Items: Manage, Locke of the National Opera co. said, that the Western trip of the co. was a disastrous one, but thinks it will be able to overcome its difficulties.—Joseph Arthur arrived here Tuesday and will remain with The Still Alarm.—W. W. Downing in advance of Gorman's Minstrels was in town this week.—Frank I. Frayne is billing like a circus.—All the theatres did a good business Christmas.—The Ivy Leaf co. play a return engagement at the Grand in March.

OSHKOSH.

Grand Opera House (H. Nusnemacher, manager):

OSHKOSH.

Grand Opera House (H. Nunnemacher, manager):
Trizie co. to good houses Dec. 24 23. Still Alarm co.
to aplendid houses 20-30. The new South Side Turner
Hall is now completed and rendy for shows.

CANADA.

CANADA.

MONTREAL

Academy of Music (Henry Thomas, manager): Mrs.
Me vee Rankin co. in The Golden Ghant co. to fine
business s6-30. Of course, Mrs. Rankin is the centre
of attraction, and her performance of Bessie Fairfax
delighted and charmed her audiences; winning her frequest applause. The supporting cast were, as a whole,
good. William S. Harkness, as Jack Mason the gambier, and Russell Bassett, as Bixby, did particularly
praiseworthy work. The piece was well staged. National Opera co. 3-7, Robert Mantell week o.

"Theatre Royal (Sparrow and Jacobs, managers):
Beacon Lights to good business s6-30. George Learock as Charles Hadlev gave a very Sine performance.
Harold Forsburg as Colonel Calhoun, the old Virginian gestleman, also gave a very fine performance,
and J. Hay Cassar as Bill Dawson, the villain of the
piece, thered the honors. Gracle Emmet, as Carrie
Calhoun won all hearts by the naivaite and spirit with
which she acted. Miss Neva Wharton as Julian Had
lev, the bugler, also deserves mention.

TORONTO.

Both theatres have done a remarkably good business
the past week. Joseph Murphy presided at the Grand
and gave Kerry Gow and Shaune Rhue. The Donaugh
was given Dec. 31, sught and maininge. Golden Giant by
McKee Rankin s-7.

Charles A. Gardner in Karl at the Toronto Opera
House was a success. Monday and Tuesday s6-7 he
gave performance for the benefit of the Commercial
Travelers' Base Ball Club of Toronto. House packed.

DATES AHEAD.

Managers of travelling combinations will favor us by ending every week advance dates, and mailing the same

DRAMATIC COMPANIES.

DRAMATIC COMPANIES.

Brooklyn Jan. 3-7. N.Y. City 9-14, Brooklyn 16-31, Philadelphia 3-7. N.Y. City 9-14, Brooklyn 16-31, Philadelphia 3-7. Feb. 4.

M. PALMER'S JIM THE PENMAN (Eastern co.): Columbia, Pa., 5, Lancaster 6, Reading 7, Wilmington, Del., 9, Annapolis, Md., 10, Alexandria, Va., 11, Staunton 12, Lynchburg 13, Danville 14, Hampton 16, Michmond 17-18, Norlok 19-31, ALONE 11, London Co.: Cincinnati Jan. 3-7, Springfield, O., 9, Zanesville 10, Wheeling, W. Va., 11-12, Youngstown, O., 13, Erie, Pa., 14.

A NIGHT OFF Co.: Kalamazoo, Mich., 5, Milwaukee 6 8, Janesville 9, Freeport, Ill., 10, Rockford 11, Elgin 12, Joliet 13, Ottawa 14.

ANNIE PIXLEY: Pittsburg 2-7, Philadelphia 9-14, Normistown 16.

ristown 16.
Arthur Rehan's Co.: Brooklyn, E. D., Jan.'s-7, Baltimore 9-14. Jersey City 16-31.
Arkinson-Cook Co.: S. Norwalk Jan. 9-7, Elizabeth,

ATEMBON-COOK CO.: S. Norwalk Jan. 3-7, Elleabeth, N. J. 9-14.
ARABIAN NIGHTS CO.: Philadelphia 3-7.
AROUND THE WORLD IN EIGHTY DAYS: Omaba 9-12, Council Bluffs Ia., 13, Plattsmouth, Neb., 14, Lin-

ANOUND THE WORLD IN BIGHTY DAYS: Omana 9-19, Council Bluffs Ia., 13, Plattsmouth, Neb., 14, Lincoln 17, Abbry's U. T. C. Co.: Hawley, Pa., 6, Scranton 7.
ALICE HARRISON: Windons, Minn., 5.
ADA GRAY: Hoboken 9-7, Philadelphia 9-14.
RARRY AND FAY: Syracuse, N. Y., 9, Rochester 6-7.
BALDWIN-MELVILLE CO.: Elmira, N. Y., 9-14, Allentown, Pa., 16-91, Williamsport 39-8.
BOOTH-BARRETT CO.: N. Y. City 26-Ian., 7, Baltimore 9-14, Richmond, Va., 16, Charleston, S. C., 17, Savannah, Ga., 18, Macon 19, Atlanta 20-1, Naahville, Tend., 39-5, Memphis 26 8, Chattanoga 30-1, Bingham, Ala., Feb. 1-2, Modigomery 3, Mobile 4, New Orleans 6.
BENJ. MAGINLEY: New Orleans Ian. 2-14.
BUNCH OF KEYS: Philadelphia Jan. 2-7, Oil City, 13.
BLACKTHORN: Hartford, Ct., 5-7.
BELLA MOORE: Paterson, N. J., Jan. 2-7, Hartford, Ct., 9-10.
BEACON LIGHTS: Buffalo 2-7, Toronto 9-14, Detroit, 16.

BRULAH: Albany 5-7, Montreal 9-14, Toronto 16-21. BOY TRAMP Co.: Columbus, O., 6-7, New Orleans 9-14. C. ERIN VERNER: Oil City, Pa., 5, Meadville 6, Youngstown 2.

C. ERIN VRENER: Oil City, Pa., 5, Meadville 6, Youngstown 7.
C. T. ELIS: Champaign, I.i., 5, Chicago 9-21.
CLARA MORAIS: Boston Jan. 9-14. Chicago 16-21.
CLARA MORAIS: Boston Jan. 9-14. Chicago 16-21.
CHARLOTTE THOMPSON: New Orleans Jan. 2-7, Clevelald, O., 9-14. Toledo 16-13. Detroit 19-21.
C. A. GARDNER: London, On', 4-6, Detroit 9-16.
CONNAD THE CORSAIR: N. Y. C'IY Oct. 17—indef. run.
CORA VAN TASSEL: LAWRENCE. Kans. 9, Ottawa 10, Paola 11, Sedalla, Mo., 12, Jefferson City 13, Mexico 14, Macon 16. Chillicothe 17, Cameron 18. Leaven-worth, Kas., 19, Atkinson 20, Lincoln, Neb. 21, Platismouth 23, Council Bluffs, Ia., 24, Omaha 25.
CHIP O' THE OLD BLOCK (O.: Brooklyn Jan. 2-7.
CATTLE KING CO: Boston Jan. 2-7.
CLAIRE SCOTT: Hagerstown, Md., 2-7.
CHECKERED LIVE: Newark 9-14; Baltimore 19-21.
C. A. LODER: Upper Sandusky, O., 5, Lima 6, Van Wert

7. Huntington. Ind., o, Peru 10. Lafayette 11. Frankfir 11. Crawfordsville 13. Greencastle 14.

Daniel Boone Co.: Waterbury s. Birmingham 6. Naugatuck 7-8. New Britain o, Middletowa 10. Meriden 11.

Denman Thompson: Boston Dec. 96- Ian., Philadelphia 9-21. Washington, D. C., 27-28. Elmira. N. Y., 30 31. Binghamton Feb. 1-4. Buffalo. N. Y., 6-11. Cleveland, O. 13-18. Clocianati 20-25.

Dalys' Urside Down: Chicogo 9-14. Lansing, Mich., 16. Bay City 17. East Saginaw 18. Detroit 19-20. Sandusky 21. Cleveland 37-5.

Dan't. Sully's Co.: Kansas City Jan. 27. Omaha, Neb., 9-10. Lincoln 11-12. Hastings 13. Grand Island 14.

14.

Dowling-Hasson Co.: Columbus, O., Jan. 2-7, Brooklyn 9-14, Louisville 16 21.

DAN. A. Kelly: Brooklyn Jan. 2-7, Brooklyn, E. D.,
9-14, N. Y. City 16-21.

Dolozze (Spectacle): San Francisco 19-Jan. 14.

Epwin Angen: Montreal Jan. 2-7, Buffalo 9 14. Cleve-land, O., 16-21, Columbus 23 8, Louisville 30 Feb. 5, Owensboro, Ky., 6, Evansville, Ind., 7-8, Viocennes 9, Terre Haute 10-11, Willimantic, Mass., 12, Spring-field 13.

Owensboro, N., O. Evansvine, 1804, 7-8, Vincennes, Terre Haute 10-11, Willimantic, Mass., 13, Springfield 13.

Evanceline: Paducah. Ky., 5, Cairo, Iil., 6-7, St. Louis 9-14. Chicago 16-81.

Evyie Elalaer: Selma, Ala, 5, Birmingham 6-9, Columbus, Ga, 9, Macon 10, Jacksonville, Fla., 11-12, Atlanta 16-17, Nashville, Tenn., 10 21, Kansas City 23.

Eunica Goodnich: Alton, Iil., Jan. 2-7, Cairo 9-14.

Owensboro, Kv., 16-21 Paducah 13-8.

Edwin Mavo: Wichita, Kas., 5-6, Fort Scott 7, Fort Smith 9, Pine B sift 10, Lattle Rock 11-13, Hot Springs 14, Texarkana 17.

Ethel Tucker: Boston Jan. 2-7.

Edwin Stuart's Co.: Muscatine, Ia., 2-9, Ottumwa 10-16, What Cheer 17-13, Des Monres 24-30.

Kera Kendali: Chicago Jan. 2-7, St. Paul 9-11, Minneapolis 42-14.

Edmund Collier: Cincinnati Jan. 2-7, Columbus 9-14, Pittaburg 16-21.

Forences (Mr. and Mrs.): Boston 2-7.

EERA KENDALL: Chicago Jan. 2 7, St. Paul 9-11, Minneapolis 43-14.

EDMUND COLLIER: Cincinnati Jan. 2-7, Columbus 9-14,
Pittsburg 16-21.
Pittsburg 16-21.
FLORENCES (Mr. and Mrs.): Boston 2-7.
FLOV CROWELL: Newburg, N. Y., Jan. 2-7, Easton Pa.,
9-14, Reading 16-21, Allentown 23-26.
FRANK DANIELS: Lowell, Mass., 10, Fall River 13.
FRANKIE KEMBLE: Providence 5-7.
FANNY DAVENPOR: Philadelphis 33-8.
FRED. WARDE: Nashville, Tenn., 9-12, Chattanooga
13-14, Knoxville 16, Staunton, Va., 17, Richmond 1831, 14 Ampton 23, Norfolk 24-6, Goldsboro, N. C., 2728.
FRED. BRYTON: Braddock, Pa., 6.
FANTASMA CO. (Hanlons'): Zanesville, O., 4-5, Springfield 6-7.
FRANK MAVO: Indianapol 8 5-7, Detrolt 9-14, Tiffia, O.,
16, Lima 17, Davion 18-19, Springfield, 20-21, Columbus 23-24.
FRANK FRAYNE: Indianapolis 9-14, St. Louis 16-21,
Louisville, K.V., 23-28.
FLORENCE BINDLEY: Mahanoy City Pa., '5, Pittston 6. Archbold 7, Paterson, N. J., 9-14, Hoboken 16-21, Easton 23, Pottsville 24-25, Middleton 26,
York 27, Potsdam 88, Philadelphia 30 Feb. 4.
FRANK JONES' SI PERKINS CO.: Braddock 5, Connelisville 6, Uniontowa 7, Pittsburg 0-14
F. C. BANGS: New Orleans 26 Jan. 7, Galveston, Tex.,
Q 13, Houston 13-14. Austin 16-17.
FISHER HASSON CO.: Montgomery, Ala., 4-5, Birmingham 6-7, Louisville 11-21.
GONGE S. KNIGHT: Harlem Jan. 2-7, Schester 9-14.
GRON-STEPHERS CO.: Toronto 2-7, Hamilton 9-10, London 11, Rochester, N. Y., 12-14, Louisville, Ky., 1921, Columbus, O., 25 6, Springfield 37-8.
Hulen Blytner: Nashville: Tenn., 2-7, Clarksville
9-10, Hopkinsville 11, Henderson, Ky., 12, Owensboro
13-14.
Henry Virving: Chicago 26-Jan. 21, Boston 23,
Hoodman Blind Co.: Indianapolis 2-7.
Hell dy 7the Kenemy (Southern): Columbus, Ga., 4,
Helle Dy 7the Kenemy (Southern): Columbus, Ga., 4,

Henry Invinc: Chicago 36- Jan. 21, Boston 23.

Hoodman Blind Co.: Indianapolis 3-7, 3t. Paul 9-14,
Chicago 16-31.

Hold in the Ground Co.: Cincinnati 3-7.

Held by the Enrhy (Southers): Columbus, Ga., 4,
Macon 6-7, Jacksonville, Fla., 9-10, Savannah 31-13,
Charleston, S. C., 13-14, Baltimore 23-8.

Hernr's Hearts of Oak: St. Louis Jan. 2-7.

Held by the Enrhy (Northers): Chicago 2-7,
Held by the Enrhy (Northers): Chicago 2-7,
Henry E. Dixey: Denver Jan. 2-7, Kansas City 9-14,
Omaha 16-17, Minneapolis 18-21, St. Paul 23-8, Milwaukee 30- Feb. 4:
Helnry E. Adell: Lowell, Mass., Jan. 3-7, Lewiston,
Me., 9-14.

Harbor Lights: St. Louis 23- Jan. 7.

Hyris Comedy Co.: Mansfield, O., Jan. 9-7,
Hyris Comedy Co.: Mansfield, O., Jan. 9-7,
Hart's Sensation Co.: Massillon, O., 9-14.

Her Als Andermy I. Baltimber 2-7, Washington 9-14.

Ida Van Courtland: Lockport, N. Y., 3-7, Port Hu-

HER ATONEMENT: Baltimere 3-7, Washington 9-14.

IDA VAN COURTLAND: Lockport, N. Y., s-7, Port Huron. Mich., 9-14.

IVY LEAF Co.: Lafayette, Ind., 5. Danville 6. Terre Haute 7, St. Louis 9-14. Sedalia 16. Atchison 17, St. Joseph 18. Lincoln 19. Omaha so 21.

J. K. EMMET: Brooklyn 27, New York 9-21, Washington, 23-28.

JOHN F. WARD: Urbana 5, Bellefontaine 6, Sidney 7, Kenton 9, Upper Sandusky 10, Sandusky 11, Flint 12, East Saginaw 13.

JOHN S. CLARKE: Philadelphia, Dec. 26—indef. season.

JOHN S. CLARKE: Philadelphia, Dec. 96—indef. seasoo.
JOSEPH MURPHY: Buffalo Jan. 2 7.
JENNIE YEAMANS: Reading, Pa. 7, Wilmington, Del.,
9, Annapoiis, Md., 10, Alexandria, Va., 11, Staunton
12, Lynchburg 13, Danville 14, Hampton 16.
IESSICA THOMAS COMENY CO.: West Point, Ga., 4-5,
La Grange C-7, Auniston, Ala., 9-10.
JOLLITI'S (Electric Spark): York, Pa., 5, Hagerstown,
Md. 6, Martinsburg, W. Va., 7, McKeesport, Pa.,
0, Steubenville. O., 10, Lima 11, Findlay 12, Ft.
Wayne, Ind., 11, Chicago 16 21.
JOHN S. MURPHY: Willimantic, Ct., 5, Bristol 6 7,
Brooklyn, E. D., 9-14,
JAMS-WAINWRIGHT CO.: Houston, Tex., 5-6, New
O'leans 9-14 Mobile 16-17, Pensacola 18, Thomasville
19, Jacksonville 30-31.
JENNIE KIMBALL'S MAM'ZELLE CO.: N. Y. City
2-7, Newark 9-14.
JENNIE CALEY: Baltimore 9-14.
JAMES O'NEILL: San Francisco 26-Jan. 14,
1EFFFEUR S. LEVIS: Boston 9-14, N Y. City 23,
1, B. POLIX: Lyons, Iowa, 5-10, Maquoketa 12, Cedar
Rapids 14JCHN D'LLON: Rock Island, Ill., 2-7

Rapids 14.

JCHN DILLON: Rock Island, Ill., 9-7 KATIE PUTNAM: Savannah, Ga., 4-5. Brunswick 6-7.

I nomasville 9. Albany 10. Columbus 11-12, Macon 14. Athens 16, Augusta 17, Columbia, S. C., 18, Greenville 19. Asheville, N. C., 20, Knoxville, Tenn., 21. KATE CASTLETON: Birmingham. Ala., 5, Chattanooga 6.7, Ciccinnati 9-14. Kansas City 16-21, Columbia, Mo. 24.

KATE CASTLETON: Birmiogham. Ala., 5, Chattanooga 6-7, Cincinnati 9-14. Kansas City 16-21, Columbia, Mo. 24
KITTIE RHOADES: Norwalk, Ct., 2 7, Danbury 9-14.
KATIE HAAT: N. Y. City 9-14.
KREF IT DARK: Chelsea, Mass. 6, Hudson 7, Salem 9, Amesbury 10. Newburyport 11, Gloucester 19, New Bedford 12, Fall River 14.
LIZZIE EVANS: Cleveland 2-7, Detroit 9-14, Buffalo 16-21, Toronto 21-5
LOUISE BALFE: Chattanooga, Tenn. 24.
LITTLE NUGGET: Toledo 9 14.
LAGANDERE: St. Louis Jan. 2-7, Chicago 9-21.
LIGHTS O' LONDON: Chicago 2-7.
LE VOYAGE EN SUISSE (Hanlons): Troy 5-7, N. Y. City 9-14.
LILIAN OLCOTT: Wichl.a. Ka.. 9-10, Topeka 11-12, Leavesworth 13-14.

LEAVEM OLCOTT: Wichia, Ka., 9-10, 10pers 11-12, Leaves worth 13-14.

LOST IN NEW YORK: St. Louis 2-7.

LILLIAN KRNNRDY: Hervis, N.Y., 2-7.

LILLIAN KRNNRDY: Hervis, N.Y., 2-7.

LEVICK-ALSBERG CO.: Missoula, Mont., 9. Spokane Falis, W. T., 10, 17-12, Walls Walla, 13-14 Tacoms, 16, Seattle 17-18, Portland 30.

LITTLE'S WORLD CO.: So. Framingham Mass., 5.

Amesbury 6-7, Lawrence 9-10, Low II 11-12, Concord, N. H., 13, Laconia 14, Portland, Me., 16-17, Bath 18, Bangor 20-21.

Amesbury 6-7, Lawrence 9-10, Low II 11-13, Concord, N. H., 13, Laconia 14, Portland, Me., 16-17, Bath 18, Bangor 30-31.

LOTIT CHURCH: Cincinnatig 74.

My Auny Bridgat Co: Pittsburg, Pa. 2-7, Cincinnatig 14, Indianapolis 16-21.

MONTY LRISTO (Benedict's): Carlisle, Ky., 5, Mt. Sterling 6, Huntington, W. Va., 7, Charleston 9, Ironton, O., 10, Chillicothe 11.

MILTON NOBLES: Kansas City Jan. 2-7.

Mas. James Brown Potters: Boston Jan. 2-7, Lowell 9, Hartford, Ct., 10, Springfield, Mass., 11, Waterbury, Ct., 12, New Haven 13, Yookers, N. Y., 14, Philadelphia 16-21, Washington 33-28.

MRS. LANGTRY: Baltimore 2-7, Washington 9 14, Philadelphia 16-22, Washington 33-28.

MRS. D. P. BOWERS: Austin, Tex., 5-7, Temple 8, Waco 10-11, Sherman 12, Fort Worth 13-14.

MAUDE BANKS: Cincinnatis 3-7.

MAGOIE MITCHELL: Pittsburg, Pa., Jan. 2-7, Washington 9, Lancaster 10, Pottsville 11, Scranton 12, Washington, D. C., 16-22.

MINNIE MADDERN: Winden, Minn., Jan. 14,

MRSTAYER'S TOSOCGANING: Philadelphia 36-Jan. 7, MAZULM: Philadelphia 36-Jan. 7, N. Y. City 9-indef. 710.

MARIE PRESCOTT: Jackson, Miss., 5, Vicksburg 6-7,

run.
MARIE PRESCOTT: Jackson, Miss., 5, Vicksburg 6-7,
Greenville 9-10, Natchez 11-12, Baton Rouge 13-Greenville 9-10. Natchez 11-17, Baton Rouge 13-14, New Orleans 16-28.

MICHAEL STROGOFF (Keeshin's Co.): Aurora, Ill., 5, Milwaukee 6-7. Columbus 16-18, Philadelphia 23-8.

MICHAEL STROGOFF (Andrews' co.): Leavenworth, Kas., 5, Atchison 6, Sedalia, Mo., 7, Hannibal 9, Keokuk, Ia., 10, Monmouth 11, Chicago 12.

MATTIE VICKERS: Wahpakoneta, O., 5, St. Marys 6, Greenville 7, Upper Sandusky 9, Bucyrus 10-11, Wooster 12, Salem 13, Warren 14, Washington, D. C., 15.

Mona: Hudson, N. Y., Jan. 16-91

MARTYR Co. (Doyle's): Philadelphia s-7, Bridgeport, Ct., 9 18, New Haven 13 14.

MURRAY AND MURRAY SCRANGO, Pa., 5, Carboadale 6, Klisabeth, N. I., 7, Yoi kers, N. Y., 9, Albany 10-11, Hudson, 1s, Kingsten, 13, Poughkeepse, 14, Schenectady 16.

MYRA Goodwin: Philadelphia s-7.

MOULTON'S Co.: Haverbill, Mass., Jan. s-7, Lyan 9-14.

Salem 16-21, Chelsea 23 8.

NEWYON BERSS (Lost in London): Kannas City 3-7, Lawrence, Kas., 9, Topeks 10, Leavenworth 11, Atchison 12, St. Joseph 13-14, Hannibal 16, Quincy 13-18, Springfield 19, Decatur 20, Cairo 21, Nashville 23-8, New Orleans 30-Fcb. 4, Mobile, Ala., 6-8, Selma 9, Birmingham 10-11, Atlanta 13-14.

NEIL BUKORSS: Red Bluff, Ore., 7, Chico 9, Stockton 11, San Jose 13-13, Sacramento 14-13, Virginia City, Nev., 17-18, Carson 19, Reno 20,

N. C. GOODWIN: Brooklyn Jan. 27, Buffalo 9-11, Detroit 13-14.

NELLIE BOYD: Hastings, Neb., 5-6, Grand Island 27,

N. C. Godowin: Brooklyn Jan. 27, Buffalo 9-21, Detroit 12-24.

NELLIE BOYD: Hastings. Neb., 56, Grand Island 7, Kearney 8. North Platte 9, Sidney 10.

O'COMOR AND CO.: Matteaware, N. Y., 4, Rondout 5, Catakill 6, Albany 7, Saratoga 9-10.

OUR JONATHAM CO.: Defiance. U., 6, Ft. Wayne, Iud., 7, Van Wert, U., 9, Delphos 10, Lima 11, Fiodlay 12, ONLY A FARMER'S DAUGHTEN CO.: Omaha. Neb., 27, Missouri Valley, Ia., 9, Blair, Neb., 10-21, Fremont 12-13.

OSBOURNE-STOCKWELL CO.: San Francisco Dec 5—indefinite season.

OLIVER BYRON: N. Y. City 2-7, Portchester 9, Green-

definite season.

OLIVER BYRON: N. Y. City 2-7, Portchester 9, Greenwich 10, Stamford 11, Matteawan, 12, Burlington, Vt., 13.

OLIVER W. WREN: Middleport, N. Y., 6, Gosport 7, Clifton, Ont., 9, Niagara Falls, N. Y., 10, Tonawanda II.
ONE OF THE BRAVEST: Jersey City, 9-14.

ONE CP THE BRAVEST: Jersey City, 9-14.
PINK PKARL Co.: Chicago 9-14.
PARLOR MATCH Co: Boston 96 Jan. 7. Brockton 9.
New Bedford 10. Fall River 11. Providence 12. N. Y..
City 16-21. Williamsburg 2-8. Newark 30-Feb. 4.
Washington 6 11. Philadelphia 13 18. N. Y. City

Washington 6 11, Philadelphia 13 18, N. 1. City 30 35
PECK'S BAD Boy: Albany 2-7, Syracuse 0 14.
PARSLOR'S GRASS Widow: Northampton, Mass., 5, Trov. N. Y., 6-7, Saratoga 10, Glens Falls 11, Pittsfield, Mass., 12, Burlington, Vt., 13, Montpelier 14.
PATTI ROSA: Tyrone, Pa., 5, Harrisburg 6, Lancaster 7, Philadelphia 9-14, Reading 16, Altoona 19, Wheeling, W. Va., 30-1. Chicago 38.
Pate Banker: Bris ol. Ct., 7.
ROBERT DOWNING: Atlants, Ga., 6 7.
RANSONE DRAMATIC CO.; St. Cloud, Minn., 16-21.
ROSINA VOKES COMEDY Co.; Jersey City Jan. 2-7, Philadelphia 9-14.

Philadelphia 9-14.

BBSON AND CRANE: N. Y. City Sept. 26-indefinite

Philadelphia 9-14.

ROBSON AND CRANE: N. Y. City Sept. 26—indefinite beason.

RICHARD O'GORMAN: Harri-burg. Pa., 5, Hanover 6'
York 7, Pottsville 9, Tamaqua 10, Shamokin 11, Milton 12. Lewisburg 13, Danville 14.

RICHARD MANSPIELD: N. Y. City 19-Jan. 14.

RICHARD MANSPIELD: N. Y. City 19-Jan. 14.

RICHARD MANSPIELD: N. Y. City 19-Jan. 14.

REMA: Portsmouth. Va., 5, Ironton 6, Charleston, W. Va., 7, Roanoke, Va., 9, Lyuchburg 10 Danville 11, Richmood 12-14.

REMUND: BARRY CO.: Riverside, Cal., 5, San Bernardino 6-7, Los Angeles 9 10, Sal Francisco 16-28.

RAG BARY: Trenton, N. J., Jan. 7.

RANCH: 10: Detroit 2-7.

ROSE LISLE: Boston 9-14.

Salsbury's Troubadours: Marshall, Tex., 5, Tyler 7.

SILVER KING Co.: Little Falls, N. Y., Jan. 6, Pitsfield, Mass., 7, Bridgeport, Ct., 9-11, Worcester, Mass., 13-14, Hartiford, Ct., 16-18, New Haven 19-30.

SHADOWS OF A GRARY CITY: Macon, Ga., 4-5, Columbus 6-7, Atlauta 10-12, Birmingham 13-14.

SKIPPAD BY THE LIGHT OF THE MOON: Frankfort, Ky., 5, Lexington 6, Dayton, O., 7, Findlay 9, Lims 10, Van Wert 11, Tiffin 12, Kenton 13, Bellefontaine 14, Cincinnati 16-21. Springfield 23, Muncie, Ind., 24, Mansfield, O., 25, Worcester 26.

SALLIE HINTON: McKeesport, Pa., 7-10, Monongabela City 11-3, Browswille 14-16. Braddock 21.

SOUTHERS CO.: Waverly, O., Jan. 2-7.

SID C. France: Chicago 3-14.

STILL ALARM CO.: Sackson, Mich., 9, Fort Wayne 10-11, Decaute 12, Springfield 21-14, St. Louis 16-28.

TWO OLD CRONIES CO.: Chicago 3-7.

TAKEN FROM LIFE: New Orleans 9-21.

Tue Scockswith V. City-Cas.

THE SCLIBER CO: EDICAGO 5-7.
THE SCLIBER CO: BOSTON 5-7.
TAKEN FROM LIFE: New Orleans 9-31.
THE SOGGARTH:N. V. City 16-8.
T. W. KERNE: Chicago 19-Jan. 7, St. Paul 9-14, Min nespolis 16-4.

neapolis 16-21.
Two Johns: Indianapolis 4-5, Cincinnati 9-14.
TRIXIR CO.: Belvidere, Ill., 6, Elgin 9.
TRUE INISH HEARTS: New Britain, Ct., 2-7.
UNDER THE GASLIGHT: Cincinnati 3-7.
UNDER THE LASH: Buffalo 2-7.
ULLIE AKERSTROM: New Britain, C., Jan. 2-7, Holyoke, Mass., 0-14.

ULLIE AKERSTROM: New Britain, C., Jan. 2-7, Holyoke, Mass., 0-14.

WE, US & Co.: Detroit Jan. 2-7,

W. J. Scanlan: Philadelphia Dec. 26-Jan. 7, Harlem,

N. Y., 0-14.

WHITE SLAVE: Newark 8-7.

WINNETT'S PASSION'S SLAVE Co.: Toledo 5-7, Sandusky 9, Mansfield 10, Canton 11, Wheeling, W. Va. 13-14. Belleaire 16.

WINNETT'S GERAT WRONG Co.: Cleveland 2-7, Dunkirk, N. Y., 0, Lockport 10, Niagara Falls 11, St. Catharines, Ont., 12, Hamilton 12-14. Toronto 16-21, Albany, N. Y., 23-8.

WESTON BROTHESS: Augusta, Ga., 10-21, Brunswick 13, Fernandina, Fla., 13, Jacksonville 16.

WALLER ROBINSON Co: Charlotte, Mich., 2 7.

WAGES OF SIN: Trov. 0-14, Montreal 16-21, Hamilton 12-13. St. Catherines 15, Utica, N. Y., 16-18.

ZITKA Co.: Thomaston, Ct., 5, Waterbury 6-7, Brook-lyn 9-14.

OPERA AND CONCERT COMPANIES

ADELAIDE RANDALL OPERA Co.. Jacksonville, Fla., 5-7, St. Augustine 9-10. Palatka 11. Orlando 12, New Orleans 23 8. Sostonians: St. Paul 9-7. Duluth, Minn., 9-11. Eau Claire, Wis., 12. Lacrosse 13. Rockford, Ill., 14. St. Louis 16-21, Indianapolis 93-25, Lafavette 26. Terre Haute 27, Dayton 38, Cincinnati 30 Feb. 4. BENNETT-MOULTON OPERA Co. A: Williamsport, Pa., 2-7. BENNETT MOULTON OPERA Co. No. 1: Seneca Falls, N.Y., 6-7.

.Y., 6.7.
ISBERG OPERA Co.: Atlanta, Ga., Jan. 4.5, Selma,
la., 9, Greenville, Miss., 11, Little Rock, Ark., 12, BENSERG OFERA CO.: Attanta, Ga., Jan. 4 5, Seima, Ala., 9, Greenville, Miss., 11, Little Rock, Ark., 12, Fort Smith 14.

BENNETT-MOULTON OPERA Co. B: Springfield, Mass., 8-7, Pittsfield 9-14.

CASINO ERMINIE Co.: Philadelphia 21—indefinite season.

CONRIED-HERMANN OPERA Co.: Minneapolis Jan. 2-7, Cedar Rapids 30, Davenport, Ia., 10. Des Moices 11, Omaha, 12-14.

CARLETON OPERA Co.: Les Angeles, Cal., Jan. 2-7, Fresno 10, Stockton 11, Sacramento 12-14, San Francisco 16—indef.

CLARA LOUISE KELLOGG: Clinton, Mass. 5, Lowell 7.

CRITERION OPERA Co.: Little Rock, Ark., 4-6, Texarkana 7. -HERMANN OPERA Co.: Minn CAMPANINI CONCERT Co.: San Francisco Dec. 12-indef.

EMMA ABBOTT OPERA CO: Austin, Tex., 9-10, San Antonio 11-14, Galvesten 16-19
FOSTER'S IDEAL OPERA CO: Richmond, Va., Jan. 2-7, N. Y. City 16-run.
GILBERT OPERA CO:: Rochester, N. H., 5. Exeter 6-7, Farmington 9, Great Falls 10-11, Portland, Me., 13-14, Baugor 13-18, Belfast 19, Lewiston 23-5, GREENWOOD OPERA CO:: Columbus, O., Jan. 5-7, Hamilton 11-12, Richmond, Ind., 13-14, Indianapolis 16-18.
GILMORE'S BAND. Bester 19-19.

KIMBALL-CORINNE OPERA Co.: Wilmington, Del., Jan. KATE BENSBERG ENGLISH OPERA Co.: Selma, Ala., 9.

KATE BENSBERG ENGLISH OPERA CO.: Selma, Ala., 9, Jackson, Miss., 11.
LITTLE TYCOON OPERA CO.: Philadelphia 9-27.
MOCCAULL OPERA CO. Philadelphia 9-27.
MONTAGUE-TURNER OPERA CO.: Cleveland 9-14.
MACCOLLIN OPERA CO.: Montreal, Can., 5-7, Boston 9-21, Providence 39-24, Hartford 25, New Haven 26, Williamsburg 37-21, Philadelphia Feb. 3-4, Reading 6, Lancarter 7, Wilmington, Del., 8, Baltimore

Noss Family: Cadiz, O., 7.

Noss Family: Cadiz, O., 7.

RHINEHART OPERA Co.: Shamokin, Pa., 2-7.

WILBUR Comic Opera Co.: Nashville, Tenn., 3-7.

Louisville, Ky., 9-14, Cincinnati 16-38. MINSTRELS

FIRLD'S UNITED OPERATIC: Wabash, Ind., 5. Peru 6, Kokomo 7, Anderson 9, Muncie 10. New Castle 11. GORMAN BROTHERS': Oshkosh 5, Eau Claire 6, Stillwater 7, St. Paul 9-11, Minneapolis 13-14. HAVERLY'S MINSTRELS: Paris, Tex., 5, Fayetteville, Ark., 7, Joplin, Ill., 10. Fort Scott, Kas., 11 Kansas City 13-14. HALLATAY'S Co.: Hannibal, Mo., 7; Des Moines, Ia., 10-21.

19-21.
HI HENRY'S: Pittsfield, Me., 5, Ellsworth 6, Bangor 7, Old Town 9, Dexter 10, Hallowell 12.
HENNESSEY BROS.': Salem, Mass., 5-7, Gloucester 9-11, Lawrence 12-14. ICKS-SAWYER: Hamburg, N. Y., 5. Gowanda 6, North

Kast, Pa. 7.

Kon., J. S.: Boston Jan. 2-7, N. Y. City 9, 14.

Moran-Thomas: Hamptoo, Va., 6-7, Baltimore 0-14.

Sweathnam, Kicz and Fagan's: Cleveland Jan. 2-7.

Witson and Rankin's: Yonkers, N. Y., 6, Matteawan

9, Newburg 10, Poughkeepsie 11. VARIETY COMPANIES. AUSTRALIAN NOVELTY Co.: Troy, N. Y , Jan. 9-7.

EMILY SOLDENE Co.: Paterson, N. J., 5-9.
FITEGRALE'S EARLY BIRDS Co.: Baltimore Jan, 8-7.
GILDAY BRANK Co.: Paterson, N. J., 8-7.
GILDAY BRANK Co.: Paterson, N. J., 8-7.
HALLEN-HART Co.: Washington, 9-7. Cincinnati 9-14.
HOWARD ATHENARUM Co.: San Francisco 26-Jan. 14.
HYDR'S SPECIALTY Co.: New York City 9-28, Brooklyn 30-Feb 4.

HART'S SEMBATION: Massillon, O., 9-14.

KERNBLLS: Pittaburg, Pa., Jan. s-7, Washington 9-14.

LILY CLAY'S Co.: St. Paul Jan. s-7, Milwaukee 9-14,

—Chicago 16-21.

LEVINS AND DALV Co.: New Bedford s-7,

MIGNAMI-SIEGRIST Co.: N. Y. City 26-Jan. 7, Provi-

MIGNANI-SIEGRIST Co.: M. Y. City s6- Jan. 7, Providence 9-14.

MIACO'S Co.: Baltmore Jan. 8-7, Harrisburg, Pa., 9-14, Reading 15-14.

NIGHT OWLS: St. Leuis Jan. 8-7, Louisville 9-14, Chicago 16-88.

RNITZ-SANTLEY Co.: Detroit Jan. 8-7, Chicago 9-14.

REILLY-Wood Co.: Milwankee Jan. 8-7.

SILBON'S CO:: Cincinnati 8-7, Chicago 9-14.

SPARKS BROTHERS Newcastle, Del., 5, Georgetown 6, Wilmington 7.

Wilmington 7.
SHEFFER-BLAKELY: Boston Jan. 9-7. N. Y. City o-

MISCELLANEOUS.

BARTHOLCMRW'S EQUINE PARADOX: Omaha, Neb., Jan. 2-7, St. Joseph, Mo., 9-14, Sedalia 16-21, St. Louis 13-38.

HEREMANN: Cincinnati Jan. 5-7, Indianapolis 9 11,
Dayton 12 14.

KELLAR: Louisville 2 7.
PROFESSOR SKINNER: Biddeford, Me., Jan. 2-7.

An Anniversary Sermon.

The rain pattered softly on the sloping roof of the rambling little church and dripped from its picturesque eaves; it fell on the withered grass in the peaceful yard and gave brightness to lingering spots of green that the frost had not yet vanquished; it dropped in big tears from the trees that stretched their protecting arms above the gabled sanctuary, and the sound of it faintly reached the ears of the hushed congregation assembled within. The light of day came through the tall memorial windows and dispersed itself in rainbow tints upon the crowd of worshipers, blending its hues of roseate pink and celestial blue with the yellow rays of waxen candles that glorified the chancel's purple cloths and brazen symbols; it fell upon the boyish faces of the surpliced choristers as with lifted eyes and swelling throats their sweet treble voices sent forth a hymn whose notes rang down the whole length of the edifice and crept echoingly into every recess of transept, arch and portal. The organ's ponderous tones repeated the last bar of the music, trembled and was still. The congregation knelt and their responses came like the Summer lap of ocean waves in rhythmic beat upon the air. There was a fervent "Amen." Amid the rustle that ensued a priest, with finely chiseled features, eyes whose meditative and serious expression betokened a life of severe ecclesiasticism. slowly mounted to the lectern, and in low, measured utterance began, the sermon of the day. There was nothing dramatic in his oratory; there was no attempt at ornate decoration either in what he spoke or the manner of his speaking. But his earnestness and the light of goodness and righteousness reflected from his face were potent, and the peop e listened raptly and ex-pectantly. The title of his discourse was "What God Hath Wrought."

The church was the Church of the Transfiguration, or, as it is better known, "The Little Church Around the Corner," and the clergyman was the Rev. Dr. G. H. Houghton, among all his brethren in the land the dearest most revered in the thoughts of actors. The occasion was an interesting one-the thirty-ninth anniversary of the establishment of the church, and that was why the service and the sermon attracted more than common interest among the parishioners.

The good clergyman told how nine and-thirty years ago that very day a few people, prayer-book in hand, made their way to the rear part of the house through a door in a that enclosed a vacant lot on Twenty contained a few benches, a rough pine reading-desk and a small, asthmatic parlor organ. The young minister unfolded his plans, for the ac-complishment of which he frankly stated that he had neither a dollar nor the promise of one—nothing but his bible and prayer-book, the surplice which he wore, the pine lectern, and the three months' promised free use of the room where he was. Six persons cast their spiritual fortunes with the devout young enthusiast. The priest then years had wrought. He emphasized the difference between that humble beginning and the present. He spoke of "yonder gateway and the grounds, with trees and grass and flowers and fountains; this place of beauty and holiness, with its memorial windows and organ and baptistery, and altar of marble, and so choice devotional paintings and statuary. He told of the extent of the works of the church-of the missions, its guilds for clothing and feeding the poor, of its priests that night and day are present in the adjoining rectory to heed the call to the sick and dying,

the sorrowful and the penitent. Modestly, but earnestly, the speaker re-terred to that episode in the church history that gave the place a new name, a national celebrity and caused it and its minister to be regarded by the people of the stage with a love and veneration that have no boundary line of

creed or condition. We give his words: mere incident in its history, bringing hither for burial that baptized, and so Christian man, George Holland, who deserved the last offices of the church as much as I hope I shall in God's good time-for he had neither laid violent hands upon himself, nor died exmunicate, (which God forbid that I should!) with all the associations elicited toward this church a world of kindly, tender feeling, and caused it to be known far and wide, the world over almost, by another name. But it did but make this church more widely known only as that which many a one already well knew it always to have been. Nothing unusual in that burial had there been done; nothing but what was wont here to be done, and aforetime and oftentimes had here been done; nothing but what was simple and bounden duty.

"The kindly, gentle folk most concerned, touchec to the heart, stretched forth their open hands with generous gifts. But the Transeven then free from debt and had no need for itself of those gifts to which it surely had no right; and so made itself the almoner of them to the poor and afficted for those kindly, gentle folk. In this connection, and as speaking to the present point, I will repeat a notice given from this place on Sunday, sixteen year, 200 this month: 'The offerings this morning, brethren, will be appropriated for the relief of those now suffering from the recent visitation of Divine Providence in the city of Chicago.

It may be known to many of you that owing to something which took place in this church in December last—the discharge of an of simple, ordinary, almost every-day there were sent to me from Chicago in the early Spring, between eighteen and nine-teen hundred dollars. It was the desire of these who sent it that this money should be used for the benefit, in some way, of our church. I constituted it, however, a charity fund, and laid it out in behalf of those from whom it came, in meeting some of those from whom it came, in meeting some of the manifold applications which are here continually made by the sick and the needy. A portion of it went abroad to aid in relieving the famine-stricken multitude in France. Other portions were distributed to a number of impoverished parishes in various States of the Union. There is a baptismal font in Ohio; there is a Sunday School library Virginia; there are gas-fixtures in South Carolina which were therewith provided. And here, in New York, the remainder was used for the Children's Hospital, for St. Barnabas House, in providing shelter and food and clothing for the sick and in burying the dead.' For that which this incident in the history

15 ALANE

of the Transfiguration-viz.. the burial, and that a number of days before it was known that this burial had elsewhere been refused, of a man who had a right to a Christian burial, was, indeed, made the occasion of accomplishing-I am most grateful, and would give thanks with all my heart to Almighty God. It drew toward the church to which my life has been given, a world of kindly, tender feeling; and it opened wide for personal ministration and usefulness such a door as few of you may It convinced many a one who had known nothing of the church—not this Church of the Transfiguration in particular, but the wretched outcast, that hither he or she could come, and find a heart, hand and an ear ever open, and a priest's lips that could keep knowledge—could keep to themselves, as in honor and duty bound, the knowledge confided

The good man's words respecting a subject that is warm in every professional's heart, will be read appreciatively, we doubt not, by every one connected with the stage.

Notes from Paris.

PARIS, Dec. 23, 1887.

A debut which has been awaited with some curiosity was made at the Opera Comique the other evening. A young Swedish girl, daughter of the celebrated tenor, Arneldson, who was for many years the leading singer at the Stockholm Royal Opera, was heard for the first time at Paris as Mignon. Mme. Nilsson, it is said, has taken considerable interest in Mile. Arnoldson, and, after the death of the young lady's father, guided her musical educa tion. Then she passed two years with Mme. Artot de Padilla, at Berlin. Two years ago she made her debut at Moscow as Rosine, in The Barber of Seville. A short time before Maurice Strakosch's death he engaged Mile. Arnoldson for a series of years, and in company with the violinist, Marsick, the young singer made a concert tour in Denmark. It was a question of engaging her at the Opera Comique, at the time of the fire, and she and her sister were in the building on the evening of the disaster; but after the fire the negotiations were interrupted. She now returns to us after having had considerable success in the North. Mlle. Arnoldson is a pretty brunette of about twenty. She is pleasing in appearance and acts well. Her voice, however, is not strong; it is fresh, flexible and sympathetic, and she uses it like an artist. Unfortunately her accent is as marked as Miss Van Zant's, and while this defect is not a serious one in a role like Mignon, it will prevent her from having any great success in the Opera Comique repertory, where there is so much dialogue. Curiously enough Mile. Arnoldson made her debut in the piece that was given on the night of the fire, in May, and when the audience saw Wilhem Meister rush into the flames and bring Mignon out in his arms there was a moment's shiver.

Another curious circumstance: Mignon was performed on the eve of the day when M. Carvalho, the former manager, was sentenced to three months' imprisonment, two hundred francs fine, and condemned to pay various sums of money to the victims of his carelessness. Of course, he will appeal from this sentence, and the higher court will probably remit the imprisonment. The fireman, Andre, was also found guilty of negligence, and sentenced to one month's imprisonment, and ordered to pay, with M. Carvalho, the sums a corded to the families who were civil parties in the suit.

Louis Legendre's adaptation of Much Ado About Nothing has been produced at the Odeon with considerable success. I say "adaptation," and not translation, for the author has dealt very freely with the original drama. This is not surprising when we consider that it is a comedy that M. Legendre has attempted to place before a French audience. The number of French persons who read Shakespeare is extremely limited, and those who do know the English poet appreciate his dramas and tragedies better than they do his comedies. The fact is that it is more difficult to make a Frenchman laugh or "see the point" of the English humor of the Sixteenth century than it is to make an Englishman appreciate Moliere. The French critics of to-day do not really comprehend any of Shakespeare's pieces except Macbeth, Othello and, possibly, Hamlet, although this drama escapes the comprehension of a lot of them. M. Sarcey explains this fact by saying that each people has its peculiar kind of wit and way of joking, which is utterly incomprehensible to other nations. To understand and enjoy the comedy of a country, the foreign

spectator must know the language and man ners of that country; whereas, from one end of the world to the other all people cry ab he same things and in the same way. M. Legendre seems penetrated with this idea, for he has taken the dramatic part of Shakespeare's work as it was written, and substituted his own verse for the comic passages that would have shocked French taste. M. Legendre's amputations and substitutions would certainly not please an English audience, but the way he has done his task suits the French taste. His verse is strong, elegant and full of color, and his rearrangement of the scenes has been very skilfully made. M. Povel, the manager of the Odeon, is an admirer of Shakespeare. and whenever he mounts one of the English poet's works he doer so in a sumptuous manner. In the present instance the scenery and costumes are superb, and while the eye is charmed by all this magnificence the ear is soothed by the delicate music that Benjamin Godard written expressly for this occasion. The company of the Odeon is composed for the most part of young actors and actresses; they are are not, therefore, always equal in point of excellence, but they are enthusiastic and play with earnestness and spirit. M. Povel's next Shakespearean venture will be The Merchant

The Comedie-Francaise had hitherto only celebrated the anniversaries of Corneille, Mo-liere and Racine. This year Manager Clar-etie added Hugo to the list, and now he has conferred a similar honor on Alfred de Mus-set. The bill for the seventy-seventh anniversary of the poet's birth was composed of the Nuit d'Octobre, the second act of On ne Badine pas Avre l'Amour, Il faut qu'une porte soit auverte ou fermée, Un Caprice, and a oneact apropos, partly in verse and partly in prose, by M. Le Corbeiller.

Mile. Mathilde Pillotte, who died recently at Blois, left by her will a sum of two thousand dollars to the Comedie-Française on condition that this theatre give at least once a year a drama entitled Cesar, or a translation of one of Shakespeare's masterpieces. M. Claretie has refused this legacy because the rules of the theatre do not permit the production of the work of any author paying to have his piece played. This passion to appear as a dramatic author has turned a good many heads. In the seventeenth cen-tury there was a celebrated pastry cook who did a thriving business in the rue Sainte Honore. He had the misfortune to think that he was a born tragic poet, and spent all his fortune in mounting his tragedies. The result was that he died of starvation. Two or three years ago a provincial notary was so stagestruck that he committed forgery to obtain money to pay for the production of his pieces. He continued these payments for so long a time that finally he had one of his compositions accepted by a Parisian manager; but. unluckily for him, he was arrested just before the first performance and sentenced to several years imprisonment.

Mile. Milly Meyer, who has been a star of small magnitude at some of the operetta theatres, made her debut in vaudeville the other evening at the Varieties. The piece in which she appeared was a new one, written expressly for her by Fabrice Carre and Paul Ferrier, and entitled Our Jurymen. This vaudeville was not a success, either for authors or "star."—
Another new vaudeville, the Microbe, has een better received by the public at the Bouffes, but the piece is not a very solid one. Its authors are two amateurs, Maxime Vitrac and George Dufresne, who mounted the piece at their own expense. - At the Dejazet we have had still another vaudeville, the Grenouille, a joyous piece that seems to please the frequent-ers of this little theatre situated at the other end of the grand toulevards.

Do the New York ladies dress their hair high and wear hats with enormous feathers when they go to the theatre? Here in Paris ladies are not admitted to the orchestra in all the theatres, and in those houses deprived of the presence of the fair sex the lower part of the auditorium presents a dark and solid mass, the displeasing effect of which is not relieved by the numerous bald pates that are lways plentifully scattered here and there On the other hand, every spectator can see the stage without twisting his neck to the right or left to avoid a mountain of blond, black, chestnut or red hair, surmounted by waves of ribbuns, laces and feathers. having an eye to artistic effect have suggested that the Francais, the Opera Comique and the other theatres that rigidly banish the ladies and their elegant toilets to the balcony and upper tiers would have a more harmonious aspect if the feminine element were allowed down stairs; but this proposition has been met with protests on the part of all the old bache lors and married men who are in the habit of sneaking off alone to the theatre. A compromise has been proposed by some genius who deserves to try his hand at forming a 'concentration ministry' for President Carnot. This gentleman suggests that the ladies might be admitted to the orchestra if they would come without their hats: this would give them an opportunity to show off the marvels of the hair-dresser's art. A few evenings ago certain actresses appeared, minus their hats, in the orchestra at one of the theatres where ladies are admitted. effect was really very charming. But with the French system of old-women cloak-tenders and the miserable accommodation for clothing in the lobbies, many a fine hat would be crushed on the first evening if the fashion should become general. If the coiffeurs are satisfied with the innovation of these ele-gant revolutionists, the milliner's are decidedly against the proposed change. Pensez donc! the theatre is one of the best show places for 'the latest thing in hats," and as a fine costume is always well set off by a handsome chapeau, we may soon expect to see the dressmakers add their protest to that of the

Madame Adelina Patti-Nicolini, who sang here a few days ago at a concert given at the Opera Comique for the benefit of the French Hospital at London, was, of course, interviewed before leaving for Lisbon. During the conversation the reporter asked the diva what she thought was the cause of Mme. Gerster's loss of voice. La Patti replied that very few singers could bring children into the world and preserve their voice, and she cited Grisi as one of the exceptions. It seems to me that as many instances can be advanced to support the opposite opinion. Sophic Cruvelli, Tadolini, Mme. Carvalho, Mme. Devries, mother of the present singer of the same name;

Sembrich, Ilma di Murska, and Mme. Viardot, to mention only these celebrated artists whose names occur to me, have all been mothers without losing the force or purity of their

Apropos of Patti, here is a story which shows that she considers herseif as high in rank as any other woman, if she does call herself Nicolini instead of the Marchioness of Caux. The Southern express train in which Patti and her husband went to Lisbon bad among other passengers the ex Queen of Spain, Isabella, and the Duke Fernan-Nunez formerly Spanish Ambassador at Paris. The former sovereign of the most Catholic country in Europe naturally had a drawing-room car to herself. At Orleans a hot box or some other accident set fire to the car in which Patti, Nicolini and the Duke were traveling. The passengers were, in consequence, transferred to an ordinary first class car. When Isabella heard of the accident she invited the Duke and his sons, who are traveling with him, to continue the journey in her car. Whereupon Pati and Nicolini raised a great row, and the tenor asked the conductor why the railway company was more attentive to the ex-Queen than to La Patti? "Because Queen Isabella is the grandmother of the King of Spain," replied the official. "But Patti is a queen, too!" roared Nicolini; "she is the Queen of Song?" He might have added that her salary is almost as great as that of a reigning sovereign, for during her engagement in South America next year she is to receive \$7,000 for each representation.

I notice that Mme. de Murska receives Musical Academy. The professors at the New York Musical Academy. The professors at the Paris Conservatory are paid from \$240 to \$300 a year for their services. It is fine to be a professor at New York — Meilhac and Millaud's new piece, written for Mme. Judic, will not be given at the Varietes until the month of not be given at the Varietes until the month of February.—After King Ko Ko the Renais-sance will produce a new play by Najac and Millaud, The Hypnotises.—Busnach and George Maurens, who adapted Jules Verne's Mathias Sandort for the Ambigu, have re-ceived permission from the author to dramatize the Chemin de France for the same the -Jules Lemaitre, the critic of the Journal des Debats, has had his "privilege" retired by the manager of the Nonveautes for some unfavorable notice of one of the numerous flimsy pieces that M. Brasseur is in the habit of giv-ing at his theatre.—Massenet's sacred drama of Marie Magdeleine, which has not been heard at Paris for a dozen years, was played

Francois Coppée has been reading his new drama of the Justices to the Swiss. This piece was to be played at the Odeon this season, but for certain reasons it has been postponed until next Winter. The drama is an one, and the action takes place in the Balkans in the fifteenth century. M. Coppée was en-thusiastically received at Geneva, Lausanne and Neufchatel.-Sardou's Tosca is drawing two-thousand dollar houses nightly at the Porte Sainte Martin.—The Meiningen troupe of Grand Ducal actors is to give a series of performances of classical dramas in German in New York and the other principal cities. Arnoldson says she intends to visit the United

STRAPONTIN. P. S .- Just as I am closing this letter I hear that Mme. Marchesi, who was Gerster's teacher, says that Patti's remarks about singers and motherhood is all nonsense. The celebrated teacher says that Gerster's nerves have been shattered by family troubles, and that as soon as she recovers her physical strength her voice will be as good as ever. Mme. Marchesi adds that Patti's spiteful re mark about Gerster was caused by the recol pany, three years ago, when Patti was in poor voice and Gerster, on the contrary, sang admirably. Tonjours aimable, ces dames! S.

Notes From Holland.

AMSTERDAM, Dec, 19. 1887. The special performance which I announced in my two last letters, and which was to be given on the 17th inst. in celebration of the three hundredth anniversary of Vondel's birthday, came off with great eclat at the Stadischonnburg. The affair was a most brilliant one, and was a fitting close to the series of performances and literary entertainments that selected for the occasion was Joseph in Dothan, and, as the title indicates, the scene passes in the valley of Dothan, where Joseph is sent by his father Jacob in search of his brothers, is betrayed by them and sold into bondage. It forms part of a trilogy, like many of the tragedies of the Greek classics, whose style and method Vondel in great measure followed, of course with the modifications of difference of belief and of ideas. As a pious and devout Christian, and, in fact, later on a convert to Catholicism, he replaced the Deus ex Machina of the ancients, by angels, who ap pear and often bring about the final climax and unraveling of the plot. Like the Greeks, too, he also introduces a chorus and gives it the same character, making it at times the advisor of his dramatis persona, the censor or critic of their actions. In Joseph in Dothan, Vondel's lyre is attuned to its sweetest strains, the rich and melodious cadences of his verses, the broad, imaginative figures of speech, the eloquent language, the beautiful sentiments, the scenes so true to nature, which form the distinctive traits of all his masterpieces, abound in the tragedy in question, and full justice was done to it by the young amateurs who interpreted the different characters. All merited the applause so liberally bestowed on them. Not too much praise can be paid to the gentlemen forming the Vondel Committee, the organizers of the performance, and particularly to Messrs. Bouberg Wilson and Avertamp. The first-mentioned, Mr. Bouberg Wilson, is the Director of the Dramatic Conservatory, and it was under his able and thorough personal supervision that the tragedy was rehearsed and staged, whilst to Mr. Avertamp is due the new music for the verses a llotted to

were partly sung and partly spoken. Joseph in Dotham was preceded by Weber's Jubile? overtures, executed by an increased orchestra, which wound up by striking up the "Wilhelms," the Dutch national anthem, where upon the vast audience rose as one man, and remained standing until the last notes were heard. This was followed by a few happily chosen remarks pronounced by Professor J. ten Brint, of the University of At the conclusion of the tragedy, the curtain was rung up again, dis-closing a marble bust of Vondel in a bower of flowers and evergreens, and grouped around it were the young performers of the evening. An ode written expressly for the event by Professor Alberdingk Thym, was more than well recited by Miss Roelofson, a talented and promising pupil of the Conservatory. After the ode, the young lady crowned the bust with a laurel wreath, the orchestra played a fanfare, and the theatre resoun ed with cheers and plaudits. Ot course I need not say that the public consisted of the creme de la creme of the city in literary, political and social circles. Among the lights present of the world of letters was the venerable Nicolaas Beets, whose writings have won for him the name of the Dickens of the Netherlands. Not the least interesting feature of the performance was the quaint form of the programme.

It was printed with the type and the wording as in the days of Vondel. Homage was rendered to the memory of the Shakespeare of the Netherlands, not only in his own and in Belgium, but even in Germany. At Cologne, a metrical translation of another of the poet's biblical tragedier, Jephthah, was iven at the leading theatre and witnessed of large audience, including the city author-ies. The translation is from the facile pen given at the leading theatre and witnessed by of Frau Lina Schneider, a distinguished man writer, who is an enthusiast in Dutch literature, and who has done a great deal to make the same known in her Fatherland.

Since my last letter, Marcella Sembrich, under the management of the General Music Trade company, has been heard in two con-The diva, who is undoubtedly one of the foremost lyric artists of the day, and whose name is mentioned in a breath with the names of Patti, Nilsson and Albani, filled her numerous listeners with wonder at her magnificent voice, correct execution, florid vocaliz ation, musical feeling and sympathetic person-ality. Among her many numbers, comprising almost every range of operatic and concert singing, certainly nothing could be more exquisite or more perfect than her rendering of the Garden Aria from The Marriage of Figaro. After her last selection, she was recalled again and again, until finally the gracious singer, who is a fine pianist as well as a perfect vocalist, sat down to the instrument, and with a charm all her own, accompanied herself, giving a pretty little French ballad. I heartily indorse the sentiment of regret that has been expressed by the public press here, to the effect that Mme. Sembrich has not appeared once at least in opera during her short sojourn. She is said one of the few prima donne whose matic power is on a level with their vocal superiority.

Managers Van Lier, whose activity and

spirit of enterprise are alike remarkable. ndefatigable in presenting novelties at the Grand Theatre. They have now put on a magic spectacular piece for the holidays, which bids fair to have a long and successful run. The piece is an adaptation of the well-known French fairy spectacle, Les Pilules du Diable (The Devil's Pills), one of the best attractions in its style, and a great success of the Paris stage. In its Dutch attire, the piece is an unmistakable 'go," and Managers Van Lier deserve thanks, not only of the young folks by whom the production is particularly appreciated, but also of the more mature spectators, who find enough to please the eye in the gorgeous costumes, the clever tricks, the constant change of scenery, the ballet, and the groupings and marches, whilst the funny dialogue, the catching topical songs and good acting are by no means secondary points of interest. Neither pains nor expense have been spared; the mechanical tricks, like those done in the London pantomimes, have been brough rom Paris, and the scenery from Among the marches is a very cute one by children in uniform; the little ones sing "Revenant de la Revue," and go through mily maneuvers. The topical songs are by Bigot, the low comedian and stage mana performances and literary entertainments that have taken place here and through the country in honor of the immortal poet. The tragedy selected for the occasion was Joseph in two comic servants who are always getting into scrapes, were exceedingly funny and kept the audience in a roar. Mr. Andre, as the young painter, and Mr. Ruys, as the rejected suitor, deserve mention. Mrs. Albregt-Engelman, who occupies a position on the stage here similar to that of Mrs. Gilbert in New York, was, as always, excellent, while to Miss Kapper, as Folly, a meed of praise is due for her bright acting and entrain.

At the Frascati Theatre, Managers Pro have caught the public fancy by the production of Audran's Le Serment d'Amour, which was sung in New York by the McCaull Opera co. at Wallack's under the title of The Crowing Hen. Here, the opera is christened Miss Grivolin, and the young lady has no cause to complain of the reception accorded her. The cosy little theatre is crowded evening after evening to hear Audran's tuneful music and enjoy the piquant libretto, The scenery is new and appropriate, the costumes fresh and tasty, and, better still, the opera is well sung by some of the members of the cast, and capitally acted by all. Mrs. Budermann as Rosetta, was bewitching, and left nothing to be desired either in acting or singing. Mr. Willemsen (Count de Flavignac) has a fine voice, and seconded Mrs. Budermann most effectively in their duets. The comic duet between Mr. Westerhoven (La Marquise de la Haute Garenne) and Mr. Kelly (Gavaudan) is a huge success, and has invaria bly to be encored. A good word should not be omitted for Mrs. Bonnmeester as Marion, and Mr. Kreeft as Grivolin. Mlle. Nitouche is to follow Miss Grivolin whenever the latter is dismissed from active service.

Another Mile. Nitouche will appear almost simultaneously at the Varieties. The patrons of this popular resort have received the vaude-villes of the Judic repertoire with such marked favor that Managers Kreukniet and Mutters have wisely determined to keep on that same track. Lilli was given, and now the Dutch version of La Femme à Papa holds the boards, whilst Mlle. Nitouche, as I said, is underlined for an early date. In La Femme à Papa Mrs. Versteark is seen to great advantage as Anna the chorus; these verses, as in Vondel's time, and can well bear comparison with her French

predecessor in the part. Mr. Mutters played the dual role of the father and son, and did me very clever comedy acting
The Royal Dramatic company has been giv

ing revivals at the Stadsschonnburg. Mary Stuart, with Mrs Frenkel as the unfortunate Queen of Scots, is in rehearsal. I will speak of the impersonation in my next, as also of the great event in the theatrical world this week-to wit, the jabilee performance of Louis Bonnmeester, in honor of the tweatyfifth anniversary of his career as an actor. From all accounts it will be one of the events of the season, and an occasion not soon to be forgotten. The prices have been doubled, and great ovations are in store for the hero of the night. The date is the 22d, and the play, as you know, Louis XI.

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Young Men's Hebrew Association, and all the leading
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DRAMATIC DIARY.

1887.

BY WILLIAM WINTER.

JANUARY.
3. Sydney Woollett began a series of recitals at the Madison Square Theatre.—Margaret Mather at the Union Square, enacted Juliet.—Theodora was presented at the Star by Lilian Olcott.

6. Eise Hofman made her first appearance in America, at the Thalis Theatre, New York, as Lorle in Dorf and Stadt.

1. Lawrets.

at the Thails Theatre, New York, as Lorie in Dori and Stadt.

8. Lawrence Barrett appeared at the Park Theatre, Brooklyn, producing Rienzi.—Frederick Warde appeared at the Windsor Theatre. New York, and produced Galba, the Gladiator.—Sidney Woollett gave a recital of Gunsevre.—Denman, Thompson appeared at the Youteenth Street Theatre and produced The Old Homestead — Alive Oates died at Philadelphia.

18. Met by Chance, by Bronson Howard, was produced at the Lyceum Theatre by Helen Dauvray.—Marjorie's Lovers, by Brander Matthews, was presented (matinee) at the Madison Square Theatre.

28. The Rosina Vokes company, at the Standard Theatre, presented The Baron's Wager and The Double Lesson, for the first time in New York.

29. Rad of Margaret Mather's engagement (four weeks) at the Union Square Theatre.

27. Helen Hastings appeared at the Union Square Theatre in a piece called Pen and Ink. Failure.

28. The Taming of the Shrew was presented at Daly's Theatre.—The Ottawa Theatre Royal was burned.

29. Death of G. C. Howard (George Cunnibal), husband of the actress long distinguished as the original Topsy.

28. Beethowen's Fidelio was performed at the Metro-

band of the actress long distinguished at the MetroTopsy.

1. Beethoven's Fidelio was performed at the Metropolitan Opera riouse, New York.

18. Raddygore; or, The Witch's Curse, by Gilbert and
Salliwan, had its first performance in London at the

S. Raddygore, v. 1. As a solution of the Savoy Theatre.

Sallivas, had its first performance in London at the Savoy Theatre.

4. The Mascotte was produced at the Bijou Opera House, with N. C. Goodwin as Prince Lorenso.

7. Harbor Lights was produced at Wallack's Theatre.

—Zaraa Wilmshurst, author of Nitocris, etc., died in Brooklya, aged 63.

2. Revival of Masks and Faces at the Lyceum Theatre, New York, with Helen Dauvray as Peg Woffington.—The Marble Heart was presented at the Fifth Avenue Theatre, with Mr. Mastell as Raphael and Eleanor Carey as Marco.—Rose Coghan appeared at the Union Square Theatre, acting Lady Gay Spanker in London Anurance.—Edward Harrigan produced at he Park Theatre a new play called McNoosey's Visit.—At the Metropolitan Opera House the opera of Rieszi was given, for the first time this season.—Sidney Woollest gave a morning recital of The Tempest at the Madson Square Theatre.—The Milliner's Bill was revorduced at the Standard.—Alone in London was offered at the Grand Opera House.

FERRUARY.

was offered at the Grand Opera House.

FEBRUARY.

Mr. Boucicanit produced, at the Hollis Street, Theatre, Boston, a piece entitled Fis McCool.

Sainbury's Troubadours appeared at the Star Theatre in The Humming Bird.—Janauscheh acted at the Grand Opera House in Bleak riouse.—Rose Cophian acted Pep Woffington.—The rooth performance of Jim the Passmas occurred at the Madison Square Theatre in People's Theatre in a reconstructed version of Fritz, Our Cousis German.

—The Banker's Daughter was acted at Poole's Theatre.

re, Supposed attempt to assessinate Adelina Patti, at an Francisco. Explosion of a bomb. Courtesay Thorpe gave a fueling at the Lyceum heatre (matines).—Rose Cochlan, at the Union quare Theatre, exacted Rosslind.
Rosina Vokes ended her engagement at the Standard heatre.

heatre.

Sol Smith Russell appeared at the Standard The-tre in Pa. — Frankle Kemble appeared at Peole's heatre is Sibyl; or, The Romance of the Dublin ghts.—Jack, by Mrs. Becket, was produced at the lifth Avenue Theatre, with Eben Plympton in the

Theatre in one, by Mrs. Boom.
Lights.—Jack, Emmet appeared at the Standard Theatre as Frits.
Last exhibition in New York of Buffalo Bill's Wild.
Last exhibition in New York of Buffalo Bill's Wild.

Theatre as Fritz.

Least exhibition in New York of Buffalo Bill's Wild West Show.

The spoth performance of Erminie was celebrated at the New York Casino.

The Old London Street Exhibition was opened at 195 Broadway, N. Y.—The season of German opera was ended at the Metropolitan Opera House with Rimer.—Least night of Salsbury's Troubadours at the Star Theatre.

Lorraine was produced by the McCaull company at

r Theatre corning was produced by the McCanli company at a Star Theatre.—N. C. Goodwin, at the Bijou was, produced Stating Rink.—National Opera mpany began a season at the Metropolitan, New

MARCH.

a. Sarah Berahardt appared in Washington as Camille.

4. Annouscement of the marriage on Feb. 15 at Buftale of Margaret Mather to Emil Habercora.

7. Walda Lamar was produced at the Lyceum Thearra.—Ninety-first birthday of Mrs. Kinlock, the actress—mother of Mrs. John Drew, was celebrated (on
the 6th) is Philadelphia by a family parry.

a. Sidney Woollett gave a reading of "diawatha,"

etc., at the Madson Square Theatre.—Death of Cyril
Senrie at Savannah.

ss. Lytton Edward Sothern, son of E. A. Sothern,
died in London.—Christine Nilsson was married at
Paris to Count Miranda.—Richard Mansfeld ended
his engagement at the Union Square Theatre as
Prince Karl.

Seesh Berghardt began an accomment in New

died in Louson.—Carratine Risson was married at Paris to Count Miranda.—Richard Mansfeld ended his engagement at the Union Square Theatre as Prisce Karl.

4. Sarah Bernhardt began an engagement in New York at the Star Theatre, appearing as Fedora. (On the 19th she acted Camille: on the 19th Frou-Frou Masha was revived at Wallack's.—Lilness of John Gilbert, Rubinstein's Opera of Nero was produced, for the first time in America at the Metropolitan Opera House.

5. George Fawcett Rowe appeared at the Madison Square Theatre (matinee), giving, for the first time on any stage, his original entertainment called A Picnic Among the Ciozodies.—George Riddle gave a reading at Chickering Hall of Manfred (evening). Marriage of Nate Salsbury and Ray Samuels.

9. Sidney Wcollett, at the Madison Square Theatre, gave a reading of "Ecoch Arden" (matinee).—K. L. Tilton died at Birmingham, Alabama.

19. Mr. and Mrs. W. J. Floreace at the Grand Opera

as to drea to training man, Alabama.

30. Mr. and Mrs. W. J. Floreace at the Grand Opera
House, Brooklyn, presented a piece called The Flirt

—its first appearance on ann stage.

31. Sarah Bernhardt presented Le Maltre des Forges.

Wilson Barrett appeared at the Globe Theatre, Boston, as Hamlet.

32. Marriage of Catherine Lewis and Donald Robertage of Catherine Lewis and Donald Robert-

se. Marriage of Catherine Lewis and Donald Robertson.

23. Miss Fortracue sailed for England.

24. Earah Bernbardt gave a moralag performance of Fedora for the dramatic profession. Also, at night, enacted Adriense Lecouveur.—D. D. Lloyd's new play. The Dominis's Daughter, was produced at Wallack's Theatre.—Death of Mrs. N. C. Goodwin (Eliza Weathersby). Funeral, March sy.

27. Death of Alexina Fisher Baker, widow of John Lewis Baker, at Philadelphia.

28. Sarah Bernbardt enacted Theodora.—Genevieve Ward appeared at the Windsor Theatre in Forget-Mc-Not.—Fanny Davenport acted at the Grand Opera House in Fedora.—Robert Downing played at Niblo's in Spartann.—Mrs. Bowers acted at the People's Theatre as Queen Elizabetn.—Annis Mever, replacing Agnes Booth, who was ill, made her first appearance on the American stage at the Madison Square Theatre, playing Mrs. Ralston in Jim the Penman.

Penman.

39. Mrs. James Brown Potter made her debut in London at the Haymarket Theatre, as Anne Silvester in Man and Wife. qr. Mr. Goodwin produced Big Pony, at the Bijou.

ARIL.

1. At the Globe Theatry, Boston, Wilson Barrett and Mary Eastlake acted in The Lady of Lyons—first time in America.

4. Wilson Barrett and Mary Eastlake made their recentrance in New York, at the Star Theatre, in Hamlet—stratt time in New York.

6. Wilson Barrett and Mary Eastlake presented Clito—first time in New York.

9. Ruddygore was withdrawn at the Fifth Avenue.—End of Walda Lamar at the Lyceum.

10. Death of John T. Raymond at Evansville, Ind.

11. The Love Chase was revived at the Lyceum Theatre with Helen Dauvray as Constance.—Mme. Janauschek appeared at the Union Square Theatre, as Meg Merrilies—first time in New York by her —Held by the Enemy was revived in New York at the Grand Opera House, and The Black Crook at Nible's—Mr. and Mrs. McKee Rankin appeared at the Fifth Avenue Theatre in The Golden Giant.—George Riddle appeared at the Hollis Street Theatre in Boston in a new play by Edgar Fawcett called The Earl.—Mary Anderson made her re-entrance on the English stage at Birmingham.

13. The houndreth performance of The Old Homestead occurred at the Fourteenth Street Thestre.

13. The houndreth performance of The Taming of the Shrew occurred at Daly's Theatre. A banquet on the stage, after the play, was given by Mr. Daly to about fifty friends. Gen. Sherman presided.

26. Knd of Wilson Barrett's engagement at the Star Theatre. It closed with The Lady of Lyons—Miss Eastlake as Pauline. Mr. Barrett as Claude Melaotte.—Old Heads and Young Hearts was presented at Wallack's Theatre, and John Gilbert made his re-estrance. playing Jesse Rural.—Sarah Bernhardt acted at the Academy of Music (matinee) as Theodora.

37. Professor Cromwell's 150th ill'ustrated lecture at the Grand Opera House.—Harry Edwards gave an entertainment at Wallack's Theatre.

28. Mr. Boucicault appeared at the Star Theatre in his plays of Kerry and Fim McCool, which is Belle Lepture and Mr. Palmer's company acted at Wash-

8. Mr. Boncicault appeared at the Star Theatre in his plays of Kerry and Fim McCool, which is Belle Lemay altered.—Mr. Palmer's company acted at Washington in Jim the Penman, under the anspices of the President of the United States, for the benefit of the Actors' Fund.—Cordelia's Aspirations was revived by Mr. Harrigan at the Park Theatre.—Mary Anderson appeared at Sheffield.

Complimentary benefit to William Davidson.

Mr. Harrigan at the Park Theatre.—Mary Anderson appeared at Sheffield. to William Davidge. Mary Anderson appeared at Nottingham.

13. Mary Anderson. at Nottingham, roduced A Winter's Tale, and played Hermione and Perdits for the first time in her life.

15. Mrs. Langtty reappeared in New York at the Fifth Avenus Theatre, presenting Lady Clancaty for the first time here.—Annie Pisley appeared at the Union Square Theatre in The Deacon's Daughter.—N. C. Goodwin, at the Bijou, acted Jonathan Wild in jack Sheppard.—Mary Anderson acted at Manchester, England.

30. End of the regular season at Daly's, the Madison Square and the Park.

MAY. s. Lawrence Barrett appeared at Niblo's Garden and played Rienzi for the first time in New York.—Mr. Jefferson appeared at the Grand Opera House as Rip Van Wiekle.—Mme. Janauschek acted at the Windsor Theatre as Meg Merrilies.—Mary Anderson appeared at Newcastle, England.—Our Society was revived at the Madison Square Theatre.

3. The Highest Bidder was produced at the Lyceum Theatre.

Theatre.

5. Mary Anderson appeared at Bradford. England.

5. Richard Mansfield, at the Boston Museum, produced Dr. Jehyll and Mr. Hyde.—The McCaull Opera company appeared at Wallach's Theatre, N. Y., in The Black Hussar,—Mary Anderson appeared at Livercon appeared.

Y., in The Black Hussar,—Mary Anderson appeared at Liverpool, to. Benefit to C. W., Couldock at the Star Theatre. Jefferson, Booth, Lawrence Barrett, John Gilbert and others acted.—Wilson Barrett and Mary Eastlake sailed for England aboard the Alaska.

It. H. E. Abbey was anounced as the lessee and manager of Wallack's Theatre for ten years; beginning with the season of 1837 88.

18. Mrs. Langtry revived The Lady of Lyons.

12. Mary Anderson, at Liverpool, England, presented Fasio, and enacted Bianca for the first time in Great Britain.—Mrs. Langtry's engagement at the Fifth Avenue Theatre with Pauline.

16. The Romance of A Poor Young Man was produced at Daly's Theatre by Lester Wallack's company.—The Pyramid was produced at the Star,—Gasparone was revived at the Standard.—Mary Anderson appeared at Glasgow.

peared at Glasgow. W. E. Sheridan died in Sydney, Australia, of epi-

18. W. E. Sheridan died in Sydney, Australia, of epilepsy.

10. Fashion, by Selina Delaro, was enacted at the Madison Square Theatre (matinee).

11. Last performance of Rieuxi, by Lawrence Barrett, at Niblo's,

12. Testimonial to John T. Ford at the Grard Opera House, Baltimore, to celebrate the conclusion of his thirty-third ware of continuous management.

12. The Opera Comique in Paris was burned.

13. Last Night at Duly's Theatre of The Romance of a Poor Man, by Wallack's company. Mr. Wallack's company disbanded. Last perf. rmance at the Madison Square Theatre of Our Society.—Lawrence Barrett ended his engagement at Niblo's Gerden with Richelieu —Mary Anderson ended her season at Edinburgh.

clies —Mary Anderson ended her season at acus-burgh.

P. Richard Mansfield appeared at the Madison Square.

Theatre as Prince Karl.—Mr. and Mrs. McKee Ran-kin appeared at Nibbo's Garden in The Golden Giant IUNE.

IUNE.

I. Henry Irving, at the London Lyceum, enacted Werner, for the first line in his life: Benefit of Dr. Wetland Marston.

O. Dedication of the Actors' Monument at Evergreens Cametery. Speeches delivered by A. Mr. Palmer and Edwis Booth. A poem by William Winter, called "Annbia," was delivered by the author.—Frank Mayo appeared at the People's Theatre in The Royal Guard.—A play called Hypocrite was produced at the Fourteenth Street Theatre.

Benefit to Bijon Fernandes at the Lyceum (matinee).

the Fourteenth Street Theatre.

7. Benefit to Bijon Fernandez at the Lyceum (matinee).

13. Sarah Bernhardt appeared at the Star Theatre, New York, as Fedora. On the 16th she esacted Theodora, and this she repeated on the aftersoon of the 17th. On the evening of the 17th she played Donna Sol. taking a farewell benefit. On Saturday, June 18, she sailed for Europe, aboard the City of Richmend.

20. Travers House was produced at Niblo's Garden by T. B. Mac Donough.

21. Gaetano Franchini, famous tenor, died at Padua, aged 72.

20. John Stetson was married in Boston to Katherine btokes.

JULY.

JULY.

JULY.

s. Close of the season at the Grand Opera House and at Niblo's Garden.

5. Edward Lamb dised in Brooklyn in his 68th year.

9. George C. Spear died, at the Forrest Home, in his yeth year.

11. Monsieur, by Richard Mansfield, was produced by him at the Madison Square Theatre.—Indiana was revived at Wallack's by Mr. McCaull.

16. End of the season at the Lyceum Theatre, New York.—End of the season at the Lyceum Theatre (Heary Irving), London.

13. The Beggar Student was revived at Wallack's Theatre by Mr. McCaull.

AUGUST.

AUGUST.

8. As You Like It was acted at Manchester, Mass., on the laws of the Masconomo House, for the benefit of the Actors' Fund. Receipts, 8) o.o. This was the first open-air performance ever given in America. Rose Coghlan acted Rosalind; Osmond Tearle, Or-lando; Frank Mayo, Jacques; Stuart Robson, Touch-

Death, at Long Branch, N. J., of Mrs. Eliza Kin lock, aged qs.

5. Nelson Wheatcroft appeared at the Windsor Theatre, producing a play written by himself, entitled Gwynne's Oath.

7. Niblo's Theatre was reopened with Lagardere (Le

Bossu).

o Palgrave Simpson died in London.

p. The Lyoeum Theatre was reopened with The Highest Bidder.—The Grand Opera House was reopened with Lost in London and a ballet —The Star Theatre was reopened by McNish, Johnson and Slavin's Minstrels.—Suppe's Bellman was produced at Wallack's Theatre by the McCaull company.—Poole's Theatre

Theatre by the McCaull company.—Poole's Theatre was reopened with Monte Cristo—a new version. Henry Irving and Ellen Terry began their new season with Fanst at Ediaburgh.

30. The Union Square Theatre was opened with One Against Many.—The Star Theatre was opened with Held by the Enemy —Jim the Fenman was acted at the Grand Opera House.—The Boston Museum was opened for the new season with The Dominie's Daughter.

30. The Fourteenth Street Theatre was opened with A Still Alarm.

4. Mrs. J. R. Vincent died in Boston.
5. Allan Dare, sdapted from a novel by Admiral Porter, was produced at the Fifth Avenue Theatre, to begin the season.
6. The Theatre Royal at Exeter was burned down,

beyin the season.

6. The Theatre Royal at Exeter was burned down, and 140 persons perished.

7. Dockstader's Mastrel Theatre was reopened with burlesque, farce, etc.

10. Mary Anderson began an engagement at the Lyceum Theatre, London, playing Hermione and Pedita, in A Winter's Tale.

12. Richard Mansfeld, at the Madison Square Theatre, presented Dr. Jekyl and Mr. Hyde, for the first time in New York.—The burlesque The Arabian Nights by Alfred Thompson, was presensed at the Standard, Theatre, which was reopened for the new season.—Louis James and Marie Wainwright appeared at the Grand Opera Honse in Virginius —Mrs. Howers appeared at the People's Theatre in Mmc Crosus.—The Bijou Theatre was reopened and John A. Mackey and the Rice Surprise Party appeared in Circus in Town.—A new farce called A Hole in the Ground was presented at the Fourteenth Street Theatre.—Harrigan's Park Theatre was reopened with The Wily West.—Edwin Booth and Lawrence Barrett began their season together at Buffalo in a revival of Julius Czesar.

13. Sir Charles Yung, author of Jim the Penruan, died in London.

10. Mrs. Langtry appeared at the Fifth Avenue The-

13. Sir Charles Y ung, author of Jim the February, in London, in London, 19. Mrs. Langtry appeared at the Fifth Avenue Theatre as Lena Despard in As In a Looking Glass.—A Dark Scret was produced at the Academy of Music.—The Marquis was produced at the Casino, 30. The Great Pink Pearl was presented at the Lyceum Theatre, and Herbert Ke cey made his first appearance there as leaving man.

15. The Henrietta was brought out at the Union Square Theatre by Robson and Crane.

OCTOBER.

OCTOBER.

r. Richard Mansfield ended his engagement at the Madison Square Theatre ith Dr. Jekyll and Mr. Hyde.—Death of Robert Stoepel in New York. Funeral on Oct 3.

3. A. M. Palmer began his fourth season at the Madison Square Theatre, with a reproduction of Jim the Penman.—Mile. Aimer died in Paris.

3. Daly's Theatre was reopesed for the regular season with Dandy Dck by A. W. Pinero.

10 Edward Harrigan began the regular season with Peatre, appearing in The Leather Patch.—Mc-Kee Rankin came forth at the Grand Opera House in The G iden Giant.

11. Wallack's Theatre was opened under the mansgement of H. E. Abber, with Sidney Grundy's comedy of The Mouse-Trap.

17. Mr. Jefferson a peared at the Star Theatre as Acres

in the Rivals.—Clara Morr's appeared at the Grand Opera House in Atticle 47, beginning her seasos.—Demma Thompson appeared at Niblo's Theatre in The Old Homestead.

18. Angels, by Messrs. H. Lee and C. Ottomeyer, was presented at the Madison Square Theatre (matinee). The Corsair was presented at the Bijon Theatre.

20. Julia Malowe appeared at the Bijon Opera House (alternoon) as Partheria in Ingomar.—Clara Morris, at the Grand Opera House, presented Rene (an adaptation of the Martyr), for the first time in New York—Heary Irving and Ellen Terry sailed from Southampton f.r New York aboard the Aller.

23. Death of Lisa Weber at Huffalo.

24. Caste was revived at Wallack's Theatre.

25. Charles Dickens gave his first reading in America at Chickering Hall: "Dr.Marigold" and "Trial Scene" from Pickwick.

26. Gaston Cadol was presented at the Windror Theatre, by Frederick Warde, for the first time in New York aboard the steamship Aller.

27. M's. Cora Potter made her debut at the F.fth Avenue Theatre in Mile, de Bressier.—Mr. Jefferson, at the Star, enacted Caleb Plummer and Mr. Golightly.

NOVEMBER.

28. The Railroad of Love, adapted by Augustin Daly from the German, was produced at Daly's Theatre.—

t. The Railroad of Love, adapted by Augustin Daly from the German, was produced at Daly's Theatre.—
The Wife, by Messrs. Belasco and Da Milie, was produced at the Lyceum Theatre.

Death of Jennie Lind.—German opera season began at the Metropolitan.

End of Mr. Jefferson's engagement at the Star The-

atre.
7. Henry Irving and Ellen Terry began their third season in America, at the Star Theatre, in Faust.
9. Siegfried was produced at the Metropolitan Opera House for the first time in America.
10. The Martyr was produced at the Madison Square

The Martyr was produced at the Madison Square
Theatre.
3. Henry Irving, at the Star Theatre, acted in The
Bells, and, for the first time in America, played Alfred
Iingle.
4. Mrs. Potter produced Loyal Love and played Inex.
Joseph Haworth and Kvrie Bellew were in the cast.
—The fiftieth performance of The Henrietta was
given and celebrated at the Union Square.—Jeann
Thompson removed The Old Homestead from Nisho's
to the Fourteenth Street Theatre.—Clara Morris appeared at the People's Theatre.
15. School was presented at Wallack's Theatre and
John Gilbert re-appeared.
18. Mr. Jefferson appeared at Nisho's as Rip Van
Winkle.—The Begum was produced at the Fifth
Avenue Theatre.
29. Pete, by Edward Harrigan, was produced at the
Park Theatre.
20. She was produced at Nisho's Theatre.
30. She was produced at Nisho's Theatre.
Coghlan as Stephanie.

DECEMBER.

Coghlan as Stephanie.

DECEMBER.

6. The Merchant of Venice was produced at the Star Theatre, with Mr. Irving as Shylock and Miss Terry as Portia.—Mr. Palmer, at the Madison Square Theatre, revived Elaine.

10. Henry Irving ended his engagement at the Star Theatre with Louis XI. and lingle. Mr. Jefferson, at the Grand Opera House, ended his season.

12. Mrs. Langtry appeared at the Grand Opera House as Lena Despard. — Julia Marlowe and Mr. Joseph Haworth appeared at the Star Theatre as Juliet and Romeo. Ingomar was played by them on Dec. 13 and The Twelfh Night on Dec. 14.—Edwin Booth and Lawresce Barrett acted in Boston.—Henry Irving and Ellen Terry appeared in Philadelphia in Faust.

1. A Sad Connette by Estelle Clause.

Faust.

13. A Sad Coquette, by Estelle Clayton, was acted at the Union Square Theatre for the benefit of Sara Jewett.

15. A Sad Coquette, by Katelle Clayton, was acted at the Union Square Theatre for the benefit of Sara Jewett.

16. Death of John Howson at Troy.

17. Leater Wallack Banquet at the Lotos Club. A poem by William Winter was read by its author.

19. Mr. and Mrs. W. J. Florence appeared at the Star Theatre in Our Governor.—Richard Mansfield apreared at the Fifth Avenue Theatre in his ewn p'av of Monsleur.—At the Chestnut Street Opera House, in Philadelphia. Mr. Irving produced Olivia, and for the first time in America playe 1 Dr. Primrose. Ellen Terry acted Olivia.

14. Paul Kauvar, or Anarchy. by Steele Mackaye, was brought out at the Standard Theatre.—Mr. Florence, at the Star, played Captain Cuttle.—Mrs. Langury ended her engagement at the Grand Opera House.

26. Edwin Booth and Lawrence Barrett appeared at the Academy of Music in Julius Cassar.—A Run of Luck was presented at Niblo's Garden.—The Hanlous appeared at the Fourteenth Street Theatre in Le Voyage en Suisse.—N. C. Goodwin appeared at the Grand Opera House as Mr. Golightly and Mr. Caraway Boses.—Henry Irving and Ellen Terry appeared at Chicago in Faust.

17. Mr. Florence, at the Star, presented The Mighty Dollar, and played Bardwell Slote.

28. In the Fashion, by Selina Dolaro, was presented at Wallact's Theatre.

29. Mr. Florence ended his engagement at the Star Theatre.

Merritt versus Jones.

The originality of the play Heart of Hearts by Henry Arthur Jones, which is now in rehearsal at the Madison Square Theatre, has been the subject of contention in London, and cautionary signals point to the probability of the fight being transferred to this side the Atlantic. Paul Merritt, an English playwright, whose generally lurid compositions are familiar to Surrey audiences, has claimed in the London papers that Mr. Jones is indebted for a number of ideas in Heart of Hearts to a drama called The King of Diamonds, written by the former. The American rights to The King of Diamonds are owned by Louis Aldrich, who intends giving it a hearing at the first good opportunity. Heart of Hearts, as our readers know, is to follow Elaine at the Madison Square. We have received from Mr. Jones the following statement:

Editor New York Mirror:

Sis:—As I am accused of taking a portion of my new play Hearts of Oaks from The King of Diamonds produced by Mr. Meritt at the Surrey Theatre three or four years ago, I shall feel obliged if you will allow me to state:

state:
First. That until after the production of Hearts of Oak I never knew of the existence of The King of Dia-

monds.

Second. That although many of the critics who were present at the first p-rformance of Hearts of Oak must also have seen The King of Diamonds not one of them detected any resemblance.

Third. That although within the last few weeks there has been a good opportunity to produce The King of Diamonds at the Surrey, and thus give the public a chance of comparing the two plays, Mr. Meritt and his colleague, the manager of the Surrey, have not chosen to produce it, though undoubtedly the recent controversy would have made it a great pecuniary success.

his colleague, the manager of the Surrey, have not chosen to produce it, though undoubtedly the recent controversy would have made it a great pecuniary success.

Fourth. That each of the eight points of resemblance, which Mr. Meritt has discovered between the two plays, is to be met with in a play or novel, published before the production of The King of Diamonds, some of them two or three times over, so that I am prepared to prove that in every point where Mr. Meritt accuses me of plagiarism he has to that extent committed it himself.

Fifth. That if the American owner of The King of Diamonds chooses to produce it in America, your public will find so entire a difference in the tone and treatment of the two plays, that it is not possible that the success or failure of the one could in any way influence the other.

I am told by those who saw The King of Diamonds, that the history of the gem in that play is so different in every respect from the history of the gem in Hearts of Hearts, that it is only by a forced comparison any likeness can be made to appear between the two plays. It is difficult for me to understand by what curious mental process Mr. Meritt discovers himself to have suffered any pecuniary injury by an entirely accidental resemblance which has called into public attention a quite forgotten play of his, and afforded it a fine advertisement. Nor would his refusal to take my word that I absolutely knew nothing of any situation or character in his play have kept me from making any pecuniary sacrifice rather than engage myself in a pitiable squabble with such a person. I could not imagine myself in such a frame of mind as to care whether Mr. Meritt accepts my word or not. But I do very earnestly wish to stand well with those whom I have made my friend in America. And, therefore, I ask you to kindly spare a little of your valuable space to let me assure your readers that I planned and wrote every situation and character in Heart of Hearts without any suspicion of any similarity to any piece whatever. Tha

al, but which has chanced to be treated in the most acoveniy way by some professional bunkum-meeger. alorenly way by some professional bunkum-monger.

It is only amongst those who know and care nothing about the heart and soul of a play that its casual outer raiment is estermed of any account. Happily, in the present case, the suits and trapplings which Mr. Meritt so vehemently claims, are, as I am abundantly ready to prove, the cast off "lendings" of a score of other plays and novels.

I am, sir,
Yours obsciently,
Henay Althur Johes.

Mr. Jones is a gentleman of rare probity and integrity of character. From our personal knowledge of him we know that he would scorn to practice a deception of the fort with which he is charged by Mr. Merritt. More-over, it is highly improbable that he would, if over, it is highly improvable that he would, it bent on plagiary, plagiarize from such a cheap dramatic huckster as Mr. Merritt. As the author of Saints and Sinners, The Silver King, Hoodman Blind and Chatterton, Mr. Jones has established a literary and artistic reputation second to no contemporary English dra matist. *Imprimis*, these facts give Mr. Jones an inestimable advantage in the controversy. If further evidence in his favor were wanting the clear and forcible statement of the case that he has given to THE MIRROR is con-

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Gossip of the Town. Harbor Lights played in Cincinnati last

The Duniap Opera company will close its eason at Albany on Saturday night.

Ed. J. Swartz is writing a new comedy for Lizzie Evans, entitled Jack o' Lantern. Jacobs and Proctor have open time at their Utica (N. Y.) Opera House. The prices range from fifteen cents to \$1.

Among the people engaged for Dion Bouci-cault's company are Frank Roberts, Mason Mirchell, and Daisy Deane.

Welby Frampton, the dramatist, is open for an engagement, either jobbing or permanent. He has several plays for sale.

Our San Francisco correspondent writes that a neat purse has been raised in San Francisco for the benefit ot Nellie Wetherill.

The annual entertainment for the benefit of the Roman Catholic Orphan Asylum will take place at the Academy of Music on Jan. 19

Mr. and Mrs. Edmonds, who retired from the stage last Spring to settle down in Califor nia, have decided to re-enter the profession.

Fin. Reynolds, the singing comedian, has signed to appear in the new farce-comedy, Town Lots, at the Windsor Theatre, Chicago.

T. H. Winnett is in Buffalo arranging an extensive order for lithograph work for A Great Wrong and Passion's Slave for next sea-

W. C. Cubitt, secretary to Richard Mans field, mourns the loss of a sixteen-months-old child, which died on Thursday last of a bron-

Manager A. M. Palmer is having a new adaptation made of The Man of Success, a play in which Charles Coghlan made a hit some years ago at the Union Square Theatre. Helen Blythe played in Knoxville on Christ-

tory of Staub's Theatre. The press was enthu-siastic over her acting in Only a Woman's Heart. William H. Foster, manager, of the Boston

Ideal Opera company, paid a flying visit to the city on Thursday last to arrange for a season at the Fifth Avenue Theatre, which opens

Dion Boucicault does not produce his new play, Cushla-me-chree, in Worcester, Mass., on the 28th, as stated by the Herald. The first performance will be the feature of a later Boston engagement. A record of all the theatrical events in the

A record of all the theatrical events in the colonies between the years 1749-74, under the title "A History of the American Theatre Before the Revolution" has been published by George O, Seilhamer.

The hundredth performance of The Corsair occurs next Monday night at the Bijou An elaborate album, containing photographic views of the different scenes in the play, will be distributed as souvenirs.

H. Grattan Donnelly, author of Natural Gas, is writing a farce-comedy for Ed. H. Van Veghten, who will tempt fortune as a star next season. The comedy is in three acts, with the scene laid in Washington.

Next season William Garen will put a com-pany on the road to do Dreams; or, Fun in a Photograph Gallery. Lester, Jerome and Wil-liams will do the leading parts. Mr. Garen is booking with only the best theatres.

After a seventeen weeks' season in the East the Bunch of Keys company left on Sunday for a tour through the West, beginning at Philadelphia, from which it does not return for six months, or until the second week in

A Boom in Matrimony subsided in Phila-delphia recently. The backer did not weaken until he had dropped \$2 500. Manager J. R. Berry is back in town and preparing to go out in advance of a play called The Light on the The Princess Theatre at Galesburg, Ill., is

being almost rebuilt. When the work is finished the house will have few rivals in the State as to beauty and conveniences. From a theatrical point of view, Galesburg has languished since the burning of its Opera House.

T. D. Frawley withdrew from Adelman's May Blossom company last week. He achieved a decided success in the part or Steve Harland. Mr. Frawley is only in his twenty third year than the part of the par and does remarkably good work for so young an actor. He is playing a special engagement in Philadelphia this week.

The Strobridge Lithograph Company seems as impervious to fire as the veteran Phoenix
T. Barnum. Their establishment in Cincinnati was destroyed by fire on Nov. 30 By
Saturday last, a month later, Messrs. Hoyt and Thomas had been supplied with eighteen different lithographs, many of which are from new designs. new designs.

[Received too late for classification]

SAN FRANCISCO.

SAN FRANCISCO.

Dec. 27, 1287,
Dixey has gone and taken away his pretty girls. We shall miss the songs he sings so well without a voice with which to sing them. We shall miss the bisque-like beauty of Adons and his cleverness generally. We have been taught to like him by ris uniform endeavor to please us, and we de like him—so well, indeed, that should be come again we'll go again and again and keep on going until his lines and songs are as familiar as they now are. I trust when he does return he will bring his pretty Rosetta along—Carrie Perkins—who has endeared herself to the entire community; also that beautiful member of the Dutchess' family of beautiful daughters—the one he kisses before the duel. I fancy our dudes must have elected her their queen.

James O'Neill, in Monte Cristo, is now playing at the Raldwin to very large business. He will bring out a new play and be followed by the Carleton Opera co. in Dorothy, a new work to San Francisco.

Natural Gas. after two weeks of full houses, withdraws to the Howard Athensum co. which is turning people away at the Bush every night. The party are giving a very enjoyable entertainment. Next at the Bush comes Mr. Redmund and Mrs. Earry's spectacular play, Rene. After which Haverly's Minstrels.

Romany Rye was produced at the Alcazar last night. The critics agree upon the fact that the work was better provided for in the placement of characters, than by any hitherto production in our city.

The good people of the Tivoli have returned to the ambitious and revived A Trip to the Moon, after engaging a new divs, Bertie Crawford, with a voice of much excellence, a figure of sufficient attractiveness, and a good dresser. Then, aside from this, the Edison incanceacest electric light is also a new feature, the first adoption of it at any theatre here. New faces are seen in the chorus, new scenery is painted, good music is heard, expensive costumes are visible, together with an sir of progressiveness which I am pleased to observe at this popular low.

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Miss Marie Hilforde as the Duchess de Bligny, in Lady Clare, fully shared the honors with the star,—Dally Miner's Journal, Pottsville, Pa., Sept. 6, 1884.

P Marie Hilforde as the parvenu Duchess took her part well, looking and acting the quintessence of shoddyism.—Norfolk, Va., Evening News, Sept. 20, 1884.

Marie Hilforde as Athenais, afterward Duchess de Bligny, established herself more family than ever in the rood opinion of the people of Augusta, and she will always find a hearty welcome here.—Augusta, Ga., Evening News, Oct. 8, 1884. find a hearty welcome here.—Augusta, Ga., aven-sws. Oct. 5, 1854. is Hilforde as Mrs. Maggins, in Terrible Tempta-rendered the character in excellent style, being a cter part.—Norfolk, Va., Landmark, Sept. st,

character part.—Norfolk, Va., Landmark, Sept. st., 1844.

1846.

1 Miss Marie Hilforde was a very attractive Duchess and made a strong impression.

1 Miss Marie Hilforde was a good delineation of the envious, revengeful woman, the scene between herself and Lady Clare being very strong—Augusta. Ga., Chronicle, Oct. 8, 1854.

1 Miss Marie Hilforde's leading lady in the New York Criterion Comedy company, as Annie Lee in Raoch Arden and Leah, is deserving of much praise.—Moormal, Que., Cassette, Dec. as, 1854.

Marie Hilforde as Leah and Annie Lee has distinguished herself and become a favorite with her audiences. She has a brilliant future and will always be received with welcome here.—Montreal Journal.

Marie Hilforde is winning golden opinions of the best class of theatre-goers and press.—Toledo Blade, Feb. 23, 1854.

Miss Marie Hilforde, leading lady of the New York Of Blate and Criterion company as Leah, in Leah the Forsaken, fulfilled the highest expectations and acquitted herself admirably in spite of the sewer cold under which as habored, and for the short time she has been on the lange she cannot fall in the near future to take high

stage does remarkably well and has dramatic ability of a high order.—Toledo Commercial Telegram, Feb. s8, 1855.

Miss Hilfords in the leading part won great praise and applause by her excellent acting in Bartley Campbell's Peril. She does her part well. She is simply magnificent, and for the short period she has been on the stage her acting is almost marvelous. As Blanche Gorden in Fate, the spitefal, envious woman, the lady displays her talent to good advantage. Last night as Leah in Leah the Forsahen she played to the best advantage during the week. Her acting was strong and intense, showing great dramatic ability. In the curse scene in the fourth she took the house by storn; it was like a revelation. She looked very beautiful. Miss Hilforde is young and handsome and a great favorite here. The Democrat does not hesitate in saving that Miss Hilforde in liw inf or herself great honors and distinction.—Toledo Sunday Democrat, Nov. 1, 1835.

Marie Hilforde in the part of Laura Hayden, in Peril, proved that she has good abilities and did well in the comedy scenes as the firting wife.—Detroit Morning Post, Nov 4, 1835.

Marie Hilforde has a commanding presence, dresses well, reads intelligently, is very graceful and expressive in gesture, reposeful in bearing and earnest in her endeavor, and her acting is of a high order. The part. of Blanche Gorden, in Fate, is that of a wicked and heartless a freaturess, through whose machinations a husband and wife are sundered. It is not therefore possible to carry with it the sympathy of the audience for which any success is achieved against heavy handicapping.—Detroit Free Press, March 4, 1835.

Marie Hilforde, leading lady with New York Criterion company, was the Annie Lee in Enoch Arden last

rank in the profession she has adopted.—Toledo, O.,
Evening Bee, Feb. 24, 1885.

Miss Hilforde for the short time she has been on the stage does remarkably well and has dramatic ability of a high order.—Toledo Commercial Telegram, Feb. 28,

Barbeau in Fanchon.—Detroit Evening Journal, March 6, 182.

Names the Quadroon as performed by Miss Marie Hilforde could not be excelled.—Dally Post, Vicksburg, Miss.

Miss Marie Hilforde shows strength and intelligence as Names.—New York Mirror, Sept. 11, 1886.

Miss Hilforde as Names made the strongest impression on the audience.—New York Mail and Express, Sept. 7, 1886.

Miss Hilforde's Names was excellent, her rendition of the character showing careful study and rehearsal.—New York World, Sept. 7, 1886.

Name the Quadroon, under the vigorous touch of Miss Marie Hilforde, grew into an exceedingly entertaining and original character. The part has been conceived in broad lines and just suits Miss Milforde's rebust methods.—Clacinanti Commercial Gasette Nov. 1.

The Names of Marie Hilforde is being especially well taken. This young lady has much dramatic talent, although her character brings her into little prominence, yet the perfectness with which she attends to details

ality. Her impersonation of the patient, loving and long-suffering wife is marked by the greatest intelligence and artistic discrimination, and it is evident that in this line of parts she is capable of great work.—Chicago Evening Mail.

Mus Marie Hilforde, who took the leading part in Silver King last week, made a distinct hit and secured such well-deserved praise.—Chicago Sunday Tribune,

hearts of the entire play.—Davenport, Iowa, Sept. 15, 287.
Miss Hilforde's Nellie Denver was sustained in a manner worthy of praise.
One of the neatest bits of work in the Silver King is the Hilforde embrace where, as Nellie Denver, she meets her husband after the parting of four years. Miss Hilforde's embrace at this juscture is a match for the Emma Abbott kiss.—Crawfordville, Argus, August 31, 282.

Miss Marie Hilfords was now to Bloomington, but at once made friends, she was so pretty and graceful.—
Bloomington, Ill., Pantograph, August 20, 1837.

Miss Hilfords, as Nellie Denver. was exceptionally good. She, by her beanty and winning ways, won the hearts of the entire audience and carried them with her throughout the entire play.—Davenport, Iowa, Sept. 13, 287.

Miss Hilforde's Nellie Denver was sustained in a manner worthy of praise.
One of the seates bits of work in the Silver King is the Hilforde embrace where, as Nellie Denver, abe meets her husband after the parting of four years. Miss Hilforde embrace where, as Nellie Denver, and fascinating face, but is also a finished actuse. She liftorde embrace at this juscture is a match for the Emma Abbott kiss.—Crawfordville', Argus, August 21, 1857.

Miss Hilforde makes a lovable character of Nellie Denver, the faithful wife and mother. She has a fine

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VOL XIX., No. 472.

NEW YORK: SATURDAY, JANUARY 14, 1888.

THE DRAMATIC EYENTS OF

PRICE TEN CENTS.

An Example of What Can be Done on the Stage Without Drama-The Reduction of Ballet to Mere Animated Panorama-The Saving Grace of the Drama Idealism, Not Realism - Mr. Irving's Erroneous Idea that Realism Can be Made the End Instead of an Adjunct to Stage Art-The True Mission of the Stage-Hamlet Annotated by Realism.

divertisement in which color, form and rhythmic motion supply everything.

These things form the prettiest kind of entertainment, and when knitted skilfully to a fairy story make a charming form of entertainment for the holiday season

Once they were the showlest but the lowest form of drama, for the color and action were still subservient to a story. But now they are outside of drama; the story is lost in spectacle and broken by specialties, which in great part make up the exhibition.

Pantomime, which was once a distinct form of drama, is now merged completely in ballet; and ballet, which once carried a legend of its own and tried to do in rhythmic motion what pantomime did in gesticulation, has become a mere animated panorama.

The same tendency which I have insisted is apparent in histrionic drama is shown without any sophistication in spectacle. Here in Mazulm we see realism, as it is called, carried to its extreme length in the allowable effort to make a show.

Ballet, which was once an exhibition of trained skill and artistic action fixed to a sentiment, is now an excuse to display as many coryphees as possible in as many colors as costume and light will produce.

. Pantomime, which was at one time an endeavor to make a story tell itself without words -which, by the way, is the absolute essence of drama-is now a subterfuge for the use of acrobats, specialists, zoological specimens, mechanism, trick scenes and processions.

Now, it ought to be said over and over again for the benefit of the men who insist, without scholarly equipment, in writing about the drama, that its only saving grace is idealism, not realism

If it was ever worth writing about at all it was on account of its idealism and there never was an example of its idealism being enhanced or aided one jot by the use of extrav-

I doubt very much if even my friend, Mr. Irving, who does a good deal of incidental writing about the stage, clearly understands what realism really means. And if he does not I am sure that his many obsequious imiators, with their pens and their hats in their hands, who make side remarks about his art, know less. I have before me at this momen an article published in a dramatic periodical, and which, aside from its personal allusions and its rather amateurish arraignment of motives, is indicative of intelligence and brightness. In this article I read that "the people have got educated up to a degree of appreciation when nothing can be made too real to please them. The fact, fortunately, remains that stage art will steadily progress on this line till, in ten years from now, realism and grandeur will be as near to what they ought to be as the century old taste is to absolute distortion

This, I take it, is a deliberate attempt to puff the tank of real water lately exhibited in the Dark Secret, and I am free to acknowledge that public taste had been educated up to the degree of education that led it to forgive a sodden mass of peurility on account of the number of gallons of real water that accompanied

It is steady progress in this direction that I object to.

It is a callow heresy to believe that realism which is only proper as an adjunct can be made the end of stage art as Mr. Irving is making it.

It is false to say that nothing can be made too real to please a cultivated taste, for just as the artistic sense is developed the mind rises both in the artist and the observer from the actual to the possible; from the real to the ideal; from the imitative to the creative.

That the mind of the writer on stage art that I have quoted has not so risen will be apparent when he say, that "The stage is not being run as a school of rhetoric. Its principle and

NYM CRINKLE'S FEUILLETON | best purpose is to teach moral lessons, whether ragically or otherwise, and to have the surroundings of the players unreal and glaring would be sure to make the moral scene as valueless as the setting. If the illusion does not extend to the scenery it will not exude from the dialogue."

I commend this wisdom to your attention because it very accurately reverberates the average knowledge of the men who are trying to bolster the stage realist of our day.

When a man tells us that if a thing doesn' extend it will not exude we can forgive him, but when he insists that to have the surroundings of a play unreal will damage the moral of Marnim is a brilliant example of what can the play, we begin to wonder if these writers be done on the stage without drama. It is have any conception of what the actual and the moral are in arr.

> I suppose the only way is to keep on pounding the few elemental laws that are best known -and it does seem that those axioms in art | the glare of hocus pocus and the overweening | have referred to calls "grander." It isn't knit

tion of the artist, not out of the store-house of

Realism whether in the personal effort of the actor, or the labor of the stage manager, is imitative. It is the attempt to reproduce the actual. In art this is the lowest form of talent. No painter can reproduce a tree so accurately as a camera, but the camera can never be an artist. The artist sees the possible tree, as the great actor sees the possible Hamlet in his mind's eye, and creates him.

As a framework, an adjunct, a side embellishment, the manager's realism is not out of place. But the moment it usurps the place of the imagination and pushes the sentient effort out of view with dumb material, it is an abomination and an impertinence.

That is what it did in Mr. Irving's Faust, and as Faust is a spiritual poem the whole fibre and fabric of the idea was lost sight of in

When we come to estimate such shows as Mazulm, we are not required to adjust the actors to an ideal, nor to ask them for an interpretation. They make it very plain that they are parts—and insignificant parts—of the moving phantasmagoria. The best they can do is to contribute out of their eccentric habiliments, or their special tricks, some trifle of divertisement to the general fund.

There is just the difference between a drams proper and this kind of a show than there is between a plan of battle and a country

But stage shows, it must be observed, have suffered the same elegant and costly deteri ation that the drama itself has suffered. Masulm bears no sort of comparison with the original production by the Ravels, in dignity of purpose, unity of design and intelligence of execution. It is larger, and what the writer I

ments in their hands. Regard the m ing bues on their legs. In the previous de my dear fellow, they were see possible that you have not notice

THE WEEK

This will recall your realistic landla

aged ballet has always been a my to me. I never saw an inte that did not tire of it after the first de outes. The balletmaster holds to the fr cious idea that the more girls you furnish the eye the better the sense will like it.

But the eye, like the average heart, profe one girl to many, and in olden times, when ballet, like romance itself, was a rational art, the premiere was the charm and the coryphe

I do not deny that there is a specific e in the trained motions of a woman. No will seize upon the sense of the pictures quickly and so firmly as a daintily in rhythmic action. But nothing is so wee some as a meaningless swirl of girls with no centre of interest and no purposive object in

There is an order of intelligence that can set on a cold stone-step all day to see a St. Patrick's procession, on account of the bad but that order of intelligence is the lowest form

Apropos of all this, I ought to remark that as a rule the more real the circumstances of a drama the more unreal is the endeavor. When you have rested your claims on real water, as real elephants, and real masonry, you will be" very apt to give real character the go by.

The Mephisto of Mr. Irving employed so much real fire that there wasn't occasion for real ardor. His sword flashed. But he didn't. His gobiet was electric. He didn't have to be. He was a magician in conduct but not in

Had his Hamlet been annotated by Realism, as it was animated realism, it would have come to us this way:

To die—to sleep No more, and by a sleep to say we end The heart-ache—[Heart-ache by Slimpi And the thousand natural shocks. [Shocks by Mur That flesh is beir to-'tis a

Devoutly to be wished.

For who would bear the whipe and Scorns of time-[The whips furnished on this occasion are from the establishment of Welsh and Walters]. The oppressor's wrong: the proud man's contu [The prouf man's contumely should be well marked It has won much commendation in the stellers of

London , The pangs of despised love, the laws decay, The insolence of office, and the spures

That patient merit of the unworthy takes-[The spurps, it will be noticed, are lit with an opal light. This has been thought to be a great impr ment on the saffron tint previously thrown on the When he himself Might his quietus make

With a bare bodkin-[The bodkin is an antique, especially imported from Elsinore.]

To grunt and sweat under a weary life. [Mr. Irving takes this occasion to say that the grunting and sweating is in strict accordance with physic But that the dread of something after death

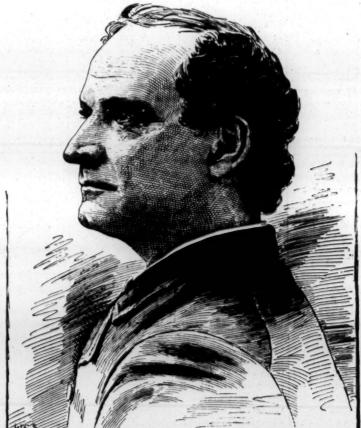
The undiscovered country-[The undiscover has not been represented by the scenic artist

should be left to the imagination]
—from whose bours
well marked out by a gesture] No traveler returns. [Etc., etc., etc.]

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The Wagner Vestibuled New York and Chicago Limited train on the New York Central makes unequaled time and is almost always punctual to a minute. It is furnished in a luxurious fashion and heated by steam It is composed of six cars, consisting of a buffet smoking and library car, two parlor cars, two sleeping-cars and a dining. The vestibules permit passengers to pass to and from the dining and smoking cars without danger or exposure to the cold. The library is stocked with books, papers and magazines : there is a harber shop and a bath. The entrine attached to the dining-car compares favorably with any good restaurant. In fact this safe, speedy, sumptuous train is practically a hrst-class perambulating hotel.

Manager W. L. Allen, of The Main Line, s well pleased with his holiday week at the Brooklyn Academy of Music. He made many warm friends in the City of Churches, and it is said that the directors of the Academy are trying to arrange with him to run the house as a first-class theatre. The Academy is the largest theatre in Brooklyn, and there is s strong prospect that it may follow is the walte



T. W. KEENE.

which have been most widely accepted are the axioms that we must rehearse the often-

In the first place, then, the mission of the stage is not to teach morality, any more than it is the mission of portrait-painting to teach ethics. If acting is an art it has nothing to do with morality. Its business is with beauty. And if it will stick to that with a lofty idealizing purpose, the morality will take care

To deal with beauty it must have an ideal, and must continually endeavor to attain it. This puts the quietus on realism, for the

moment you wall yourself in with the real, the empyrean of the ideal is unattainable. It is childish to talk of the morality of real

water and real horses and real fire on the stage, of course. But it is no more childish than to talk of the ideal real water or ideal real fire. The ideal comes out of the creative imagina- them as composers.

estheticism of the costumer and the drillmas

That also is what it does in Mazulm. But as Muzulm is not a drama, nor a poem, but a show where every adjuuct is essential to the display it ceases to be an impertipence.

It depends altogether whether your smoothing irons are in a pawnshop or on my mantel. if I am to decide on their relative significance,

A modern spectacle falls outside of histrionic endeavor altogether, and all recent attempts to combine the two things have been to the complete disparagement of the histrionism. Just as the Farewell Address would lose all its force while the fireworks are going on.

Wherever acting with a distinct purpose of performing a drama has to lean on the haberdasher, the machinist and the scene-painter. you may depend it is weak-kneed. It may use them as accompanists, but it should discard

like a unique garment. It is dumped like a splendid field of rubbish,

Its purport is ballet-which of late is the

purport of comic opera and burlesque. But it is ballet never aiming to be beautiful in design, only striving to be realistic and grand in numbers and collective evolutions. The moment the multitudinous girl takes possession of the stage, everything else is suspended. Here the effort of the show-maker reaches its supreme height. His ideality and his ambition can go no further. He works all the changes on his material without ever getting away from it. The hundred coryphees can never be anything but the hundred coryphees, but he changes their dresses and their paces every five minutes; he throws green, violet and pink light upon them; he cries, "Behold, now they fish, now they paddle, now they are jockeys, now they are lawn-tennis players. Observe with what subtlety of imagination I change of the Academy in this city.

agant material.

At the Theatres.

ACADEMY OF MUSIC-MAZULM. ACADEMY OF BUSINESS A. H. Deuba lile:

M. M. H. Barrholome M. H. Barrholome M. Moss. G. væ Moss. G. væ

HARLEQUINADE. Clowe ... Albert Martisetti
Harlequin ... Albert Martisetti
Partaioon W. H. Bartholomew
Columb se ... Louise Allen

The celebrated Ravel partomime Mazulm the Night Owl, was revived under the auspices of Imre Kiralfy at the Academy on Monday night. That popular expectation had been aroused was attested by the fact that the house was crowded from floor to ceiling, and by the overcrowding at the solitary ticket gate, which is so great a blot on this theatre. A story is told of a Chinese tailor, who, having to make a new coat from an old pattern, made it of the best cloth, but put patches on the elbows. The juction of Mazulm is of the same order as that oriental garment. It would have been very good if it were good all through. There are scenes of great magnificence filled with action of great merit, and there are others of

The plot or argument of the piece is as imple as can be. Julia, the daughter of a dying mother, becomes an object of attraction to a wicked Baron, who pursues her with evil intentions. The Spirit of Purity, always near her, protects her and invokes the aid of Massim, the Night Owl. Massim opposes at the grave of Julia's mother in answer to the

A magi c branch is given to Emile, the true over, who by its power is enabled to call on Marelm at any time by plucking a leaf, I thus the machinations of the wicked Baron Bariano and his servant Macion are always defeated, and Julia in the end is rescond from her abductors; the bold, bad man is her lover are made happy in the blissful gar dens of Wonderland ever after. Volla heat / It's a dime fairy tale, boiled down to bones and a show, but it enables the heroine to be ried through a variety of scenes which afford scope to the art of the sceneer, the costumer and the ballet master It winds up with a harlequinade on the strength of which it is misnamed a pantomime something it is not instead of an extrava-gamps. The Greek origin of the word shows pantonime to be a minicry in dumb show of lery in dumb show of Greek comedy that was a prototype of the harlequinade of the first half of the century. The true English "panto" was accordingly a damb satire upon all public topics, introduced by a short fairy tale and bounded at each end by a transformation scene Gradually the ire and pasquinade have been 'absorbed by the comic papers, and extravaganza spectacle remain with but little left of the true panto

The first scene of Magulm is a rustic interior and the second a graveyard in a moonlit glen, the latter disappointing in an artistic sense but which by a trick transformation changes to the interior of Bariano's palace. This scene, painted by Robecchi, an Italian artist resident in Paris, is one of great beauty. It represents a lofty gilded salon supported by marble columns and arches and enriched with much ent. The rear of the salon is an ope nade through which are seen flights of steps and a raised terrace beyond, with a semi fiding supported on arched pillars through which the sky is visible. The salon is crowded with people dressed in the style of and beautiful colors. The scene was welcomed with hearty applause, although by those hitches shiel are natural to first nights of heavy pieces the scenery was not properly set, portions of the stage-walls being exposed and some capitals of columns hanging from the ers without their corresponding pillars. A novel ballet of an unusually brilliant description took place in this scene. The grotesque dancing of Arnold Kiralfy and a remarkable pas-deux by Clara Quality and Clara Newman were greatly applauled.

In the following scene-a market in Conle-a great performer made his debut. He was an elephant, and a fine one at that, and he held up his foot by way of salute to the audience. The honors of realism were shared by a large dromedary and a donkey. Handsome Turkish costumes lent beauty to a scene otherwise poor. The public were a good deal tickled at some amusing conjuring by which Maclou, having stolen some eggs and apparently eaten them, has them drawn by a magician from his mouth in the shape of a live rooster, a turkey and a pigeon. The following scene of the Bosphorus was a wretchedly painted vehicle for some burlesque shipbuilding, and the next was equally inartistic. A pretty Japanese garden, with some architectural impossibilities in the way of bamboo bridges, afforded scope for another magnificent Kiralfian ballet, costumed with a suggestion of Japanese. The entracte was filled up by a trapeze performance at a great height by the Vaidir Sisters. The third act opened with a bedroom in a botel, wherein some funny trap tricks suggest a haunted room. The pictures are animated, and uncanny things from below ar in order to torment the bold, bad baron and his henchman,

The palace of jewels, a handsome scene by Robecchi, is the setting of yet another garge-ous glittering ballet entitled the Metalic March of the Amazons. The scene, which represents a vast salon of gold and jewels, is in very delicate colors and is filled with coryphees in classic military dress and shinler armor. The colors of these contumes (with the exception of a disagreeable dark blue), were in har mony with the scene, while the number and beauty of the coryphees and the glitter and sparkle of the armor as the girls danced in quasi-military formations made up a display worth witnessing.

It cannot be said there was any acting in the piece. It is enough that all engaged did their best to make it go. Hattle Grinell as the Spirit of Purity looked very beautiful. The variety and acrobatic tusiness introduced was of a superior kind. Taken as a whole a prosperous career may be predicted for Mas-

When the enthusiastic chronicler of THE MIRROR, after seeing Mme Raabe as Lorie, suggested a doubt whether she could depict any er than sweet and gentle emotions, he was in error. Her performance in Ein Tropfes Gift, on Wednesday evening last week, gave her somewhat broader scope. The one drep of poison in question is the effect of the sian derous hints which have blackened the reputa tion of Count Vahiberg, suspected of grave indiscretion, if not treachery, in his office as prime minister in a small German State in the Austro-Prussian war. His married daughter, Bertha von Weideg, is pursued with unwel come sult by a former adorer, Baron Lothar, who aims at the daughter's ruin by posing as the vindicator of the father's honor. Su ful in establishing Vahlberg's innocence, he is utterly disconcerted by the innocent swe of Bertha's gratitude confesses, is forgiven and received into the intimate confidence of the family. A pleasant little side plot is supplied by the loves of Bertha's sister, Liddy, and young Lieutenant Bruno.

Blumenthal's drama is a good one, with an interest which is earnest without rising to the intense, and a well-developed plot, which would have been more symmetrical if the last act had not savored a trifle of anti-climax. Strictly speaking, the story is told at the end of Act III. The last is taken up with certain social disentanglements and domestic scene which are pretty, but which a little weaken the effect of what has gone before. The play, however, is peculiarly well balanced in the division of action and interest among the various personages. By this very fact it does not give Mme. Raabe so good a chance tor developing a dominant and minute character study. as Dorf und Stadt. She is excellent, however -by turns indignant, proud, dutiful and tender in her unswerving filial faith and affection and very fine in her dignified rejection o Lothar's insidious advances. It is precisely in the last act, however, that she is at her best. The innocent frankness and generosity, the impulsive gratitude, the womanly-almos girlish-sweetness and playfulness with which she receives the repentant sinner into favor and confidence, consoling him for his morti fication, and effacing with one bright smile and one warm clasp of the hand all record of his fault-all this is directly in Raabe's line, and a very perfect and finished bit of acting.

It is vastly to the credit of Mme. Raabe o her managers that she is surrounded by a company, not, as so often on our boards, intended to set off the brilliance of the star by a com paratively pale background, but admirably well chosen, clever and well-trained. They olay up to " each other with a sympathetic ease, the more notable that they are not, if we do not mistake, used to acting together. So the Star actors are now giving is a rarity in this latitude. Ranzenberg, with perhaps a very slight trifle of the melodramatic villain in the earlier acts, is, on the whole, dignified and impressive as the repentant plotter. Kober is strong and good as the nobleman in affliction, and Lilli-Petri, as the arch and pretty Liddy is one of the best ingenues we have seen The subordinate roles are filled with corre sponding adequateness, and the dressing and scenery were appropriate and pretty.

On Friday night in Divorcons Mme. Raabe essayed a role the more trying that in it she challenges comparison with three or four of the cleverest actresses now on the boards, Kati Sch ratt did it years ago, and very well, too, at the Thalia. Judic made it a perfect picture of feminine subtlety and sly inuendo year or two ago, in pleasant contrast with the very high flavor of her operette work. It was once THE MIRROR'S fortune to scintillate a little in Paris, and to catch a gleam from Celine Chaumont, the creator of the role. For snap, fire, and an almost diabolic dash and in tensity Chaumont's Cyprienne has yet to find its equal. But alas ! with all this there went a lowness of tone, an Oriental breadth and audacious suggestion calculated to drive all but men and very mature matrons from the stalls. In her hands Cyprienne's name suggested her character, and the fickle and pettish Mme. des Prunelles would seem to have graduated into good society from the local Quartier Breda.

Raabe's work is rendered the easier, or, at least, the pleasanter, by the suppression of some dialogue and business, especially in the last act, calculated to make a boarding school

ber of anything like under ness, or any other of the mile on the boards. For clear pangency of ness a crab-apple or a green persis be dulcet in comparison. Her pi impulsive, hot-tempered, censeem, fichje, light-hearted and light-headed Parissone (no matter that she lives in Reims; the type is the ame) is curiously photographic. The all three elements are conspicuous—her im maculate finish, her bubbling good-nature and that unerring good taste which guards her from vulgarity even when most pa naughty. For a specimen of sparklin and high comedy combined, commend the scene where she explains to Des Pru her little "tricks and manners" with Adb and illustrates her system of signals with the

Again the value of the supporting cast sto out prominently. Ranzenberg makes an ad-mirable Des Prunelles, droll without coarseess, and as quiet and manly in his theater leaster as a man of the world should be Haack, who had been very good as the amiable parasite in Tropien Gift, is even better as the much-bamboosied Adhémar. . He is as good a representative of the foolish dandy as beart could desire. As for Morits, as the bead waiter, his little bit of farce quite drew off at-tention from the principals. So neat a caricature of the absurdities native to that pompour personage, ought not to be lost. We reully suggest an artist's matines for the attendance of the entire dining-room force of Delmonico's, the Hoffmann and the Bruns-

Diplomacy, or, in German, Dora, is one of those clever acting plays which only a Frenchman, and—of Frenchmen—only Sardou can write. It would be pleasant, if time and space allowed, to enlarge on the wonderful skill and vivacity with which the plot is worked out, and the admirable field for good acting it offers to the three or four principal characters. Just here a brief note must suffice.

Mme. Rasbe's Dora, on Monday night, was, of course, a German, rather than a French interpretation, and equally of course, it was matronly rather than girlish, as the situation would render preferable. But within these limitations it was a beautifully finished and ouching piece of work, strong and dramati at times, light, winning or humorous at others, and earned the stormy recalls of a particularly delighted andlence. Specially noteworthy were her fine dignity under the unjust accu-ention of her husband, and her harrowing grief and despair, in Act IV., and the pathetic tenderness of her surprise and joy at Andre's confession of love in Act II.

Ransenberg finds his opportunity as André, and fairly divides the honors with the star. It would be no more then fitting, at some con venient season. to do more minute justice to the merits of this excellent and many-side artist. If some of our jeannes premieres could study his refined, dignified, and thorough method it would be the gain of art. His scene with Favrolles on the discovery of Dora's (supposed) treachery was very strong indeed, and equally good was his passionate pleading with Dora for confession in act IV.

Ottille Genee gave a high-colored if slightly burlesqued sketch of the Marquise de Rio-Zares, and Haack made an excellent Favrolles. with only the slightest flavor of his usual comedy-dandy manner. Kober was a little conventional, but still very good as the subtle police-agent, Baron Kraff; and Lilli Petri, though she has little to say, was delightfully pretty and well dressed as the Princess Bariatine. Schoenlank is a handsome and pleasantly a false note in the general harmony of the picture with a heavy, conventional and uneatistactory Zicka. It is a thousand pities the com pany is not supplied with a really strong dram atic actress for this line of parts. Zicka, with her subtlety, passion and dev.lish ingenuity, is one of the most important roles of the piece, and it throws everything out of gear to have it faultily done.

Jim the Penman, presented by the company of which Joseph E. Whiting and Ada Dyas are the principals, appeared at the Grand Opera House on Monday night. There was a large house of course. In this company the fol lowing people all contribute their share to a highly artistic performance of this humorous piece: H. M. P.tt, W. J. Ferguson, S. Muller Kent, Junius B. Booth (son of Agnes Booth). Lysander Thompson and Evelyn Campbell. Dan Robertson as Baron Hartfield is a little given to overacting, while his accent some times savors of the Hebrew, W. J. Fergu sen's Captain Redwood was excellent. He received a call during the third act. Agnes was charmingly portrayed by Evelyn Camp bell, and looked pretty and acted cleverly. Of J. E. Whiting as James Ralston and Ada Dyas as Mrs. Ralston nothing can be said except in praise. At the end of the third act they were the recipients of two well-deserved calls, The piece was beautifully staged. Next week, Kate Claxton in the Two Orphans.

The audience at Dockstader's on Monday night heartily enjoyed an interesting and laughable programme, consisting of melodious songs, farcical sketches and hilarious specialties. The new satire, Cornstock vs. Art. was

J. E. Emmet opesed for two weeks a People's Theatre in a reconstructed versi Print, Our Cousin German, before a cre-bouse on Monday night. The star introa brilliant medley of new songs and dances, marked with the sweet tunefulness of his wellnows ballads. All of the numbers were eninstically redemanded. The ever-amiable a lullaby romped with the little tota, and ple merry tunes with his silver drum. Georgie Gardner made a distinct surcess as Katarina. W. A. Paul was excellent as Henry Norton, and Mart Cody gove a good interpretation of Karl, the Gipsy villain. The remainder of the company were acceptable in their parts.

George S. Knight, as Rudolph, appeared be-fore a large audience on Monday at the Windsor, and repeated his success of the tramp. Mr. Knight was called before the curtain after every act, and a more enthusiastic audience is seldom seen in a theatre.

It is probable that The Wife will remain the attraction at the Lyceum some time longer. In a few days the fourth month of its run at the Lyceum will be entered.

Next Monday Heart of Hearts will be produced at the Madison Square Theatre. On the afternoon of the same day Sidney Coollett begins a series of six poetic recitals.—A Parisian Romance goes on to-night (Thurs-day) at th: Fifth Avenue, Mr. Mansfield's rehef from the tension of Dr. Jekyll and Mr. Hyde. On Monday, Zelie De Lussan and the Boston Ideals will be heard here in The ughter of the Regiment.-The Henrietts still booms at the Union Square.-The Bijou celebrated the 100th performance of The Corsair on Monday night with pretty souvenirs.-Erminie will get a jolly reception on its return to the Carino next Monday.--The Berlin Monkey Actors are a great card this week at Tony Pastor's. There are many clever spec lalty people besides in the bill.-Paul Kauva is playing now to good houses at the Standard. -Pete is the delight of crowds. Nothing has been seen on the Park Theatre stage that more emphatically illustrates the skill of Mr. Harrigan and his company. - The Waifs of New York is the week's attraction at the Third Avenue.-McNish, Johnson and Slavin's Min strels are crowding the Fourteenth Street The atre this week. Their entertainment furnishe plenty of pure fun to the spectators.-The Wife goes on piling up its record at the Lyceum. It grows, rather than diminishes, in popularity, which is a sure sign of healthy prosperity.

The Musical Mirror.

The fourth concert of the Symphony Society, given on Saturday evening at the Metro politan, offered a highly interesting programme. Schubert's beautiful Ninth Symphony is a welcome oasis in the waste of manufactured music, of the malice prepense order, in which so many of the modern composers struggle for originality and mystic significance. After straining nerves and imagination in the futile attempt to enjoy the contrapuntal vagaries of some of the new school work, it is a relief, if only as a change, to be come again as little children. It rests soul and sense to lie placidly back in one's seat and let the orchestra roll us out its sweet tide of rich, warm melody, without attempting to picture complex dramatic scenes, or tormentjust listening and enjoying. Such is Schubert's Symphony, beautiful throughout, but most so in the lovely second movement-easy music, not in that it is cheap or superficial, but in that it commends itself to a healthy appreciation, singing itself with the spontaneity of a rich melodic creation.

The Pilgrim March from Berliog's Harold Symphony is a characteristic bit of the eccentric genius evident in this composer's work. Taking for a theme a simple phrase or chant of some dozen bars, he goes on to vary and adorn it, from key to key and from modulation to modulation with a quaint persistency which only his skill as a contrapuntist could save from monotony, but with oddly pleasing effect. Few composers have so frankly the courage of their own creation; few could main tain it so successfully.

Rubinstein's symphonic poem, La Russie, is a fair specimen of the appropriating and adapting habit of some modern composers, It has, properly speaking, neither beginning, middle, nor end, no development, no guiding thought. It is simply a Russian salad, where the beetroot, the lettuce and the chicory nestle side by side in quaint contrast, in the shape of a series of national airs, taken from all the varied lands and nationalities of the vast empire, the whole served up with the oil and vinegar of the composer's skillful orchestration. Some were plaintive, some lively, some dull, some interesting; but after all the mos pleasing passage to most tastes was probably the fine old student in Gaudeamus igitur-a very acceptable return to first principles.

Beethoven's beautiful concerto for violin and orchestra got scant justice at the hands of Mme. Camille Urso. She plays with a certain mistress gasp with horror. She plays it de | ludicrous, while the burlesque Hamlet, the ease and finish of technique which speaks of

og schooling, but with a dry Lod ex this tone, without strength or color, her in-tonation is frequently unsteady for whole phrases or passages, and her whole execution locks life, breach and feeling. After this long season of feminine fiddlers, isn't it almost time to put the violin back into firmer hands and let us have a masculine violinist occasionally

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I've got to tell you of the dreadful disappointment of my friend, Mother Smarty. She had never heard of that frail member of the demi-monde in Paris, who, coveting a rare bit of jewelry that cost 5,000f., paid down a thousand of her own, and then told her pet mash about the wonderful bargain for only 4 ocof. Monsieur went round, saw it was a very desirable article, but too valuable to let out of the family, so he bought it for 4 ooof. and sent it home to his wife.

Mrs. Smarty is not up in these stories, So she set a trap for herself and went in up to her

Just before Christmas she began to urge her old man to buy her a pair of solitaires for her alert old ears. A certain unpleasant sisterin-law had a pair that cost \$1,000. Mr. S. told Abiah (that's the front name of my wearied friend) to go look at some stones and tell her what it would cost to fix her up in suitable fashion.

Thus encouraged, Ma Smarty haunted the jewelers'-finally, she dragged me round upon Fifth avenue to get an opinion on some she had looked at there. They were lovely gems and I promptly said,"Well worth the money. Then it seems my old lady went round again in the afternoon and had a final consultation with the clerk. The ear-rings were \$950, and the clever Abiah knew her husband would never pay more than five or six hundred; but she had a little stocking up the chimney in which reposed \$400. She arranged with this dealer that if Mr. Smarty would take these stones at \$550 she could be called on at any moment for the other \$400.

This scheme worked beautifully. Ma went home and discoursed on the ravishing beauty and wondrous cheapness of this pair of earrings. "As handsome as Sophy's every bit," said she, and Mr. S. said he'd see about it.

Christmas week Abiah wouldn't go out, bad as she wanted to, lest the manager from the jeweler's should come. And sure enough at the very last moment in came the young man with word that the gentleman had taken the stones, given his cheque, and was waiting in the store while a diamond-setter looked 'em carefully over to see if the stones were secure. He exhibited the check to the wife's delighted eyes, and Abiah climbed into that stocking (wherever it was, in use or not,) and delivered the \$400, as agreed. Then she rushed round to all her bosom friends and told them she knew what her Christmas was going to be-"A pair of diamonds worth \$1,000." She received our congratulations, and with what calmness she could summon awaited developments.

The night before Christmas she formally presented a pair of slippers and smoking jacket she had had charged to him at Johnson's, and her nerves trembled as he started to make the return present.

"I hope you'll like 'em," said he as he went to his overcoat pocket. Then he produced a long garnet-green case, and Abiah nearly fell off her chair as her chill finger touched a spring and the box disgorged a pair of fashionable gold hair-pins.

"But the diamonds-the ear rings," she faltered.

"Couldn't afford 'em this Winter, Abiah business is dull. I've got as much as I can do to scrape up ready money for my payments."

"Couldn't afford 'em! Do you mean to say you didn't buy those stones round at Sparks'?' Pa was in for it, so he smiled till he showed his fillings, and swore he was so poor he couldn't afford to look at Sparks' show-cases -had never been there.

Then there was a cyclone of such concentrated force and intensity that the little hotel room rocked till the bottles in the bar trembled. It all came out-how Abiah had put up a job and \$400; bow the man had detained him in the store while he ran round with Mr. Smarty's check, and showing it to Ma Smarty, got the balance of the money.

There was no getting out of the snap. He rushed against another statement-he acknowledged he bought the stones, but in behalf of his partner, old Skinner, who wanted to give them to his mother-in-law. He offered Skinner in evidence, but there was no use The story never took for a minute, There's open war in the Smarty family, but all the same my miserable Abiah can't find out where those infernal ear-rings have gone.

Smarty offers to refund her \$400, but that is no inducement to let up for a bit. There are people suffering from the cold this inclement Winter, but Mr. S. is not one of 'em. The torrid zone isn't a marker to the sultry rooms in the Broadway hotel occupied by Mr. and Mrs. Smarty.

The late terrible experience of the French

family in Camden has started an unusual number of blundering paragraphs about dogs. The instant I read of those brutes and their bloody work I said. "I'll stake every dollar I've got, and a few in prospect, that these socalled mastiffs are not the real thing." As a child a thoroughbred mastiff, considered invalnable as a watch-dog and fierce protector, was my gentle playmate for years. I must certainly have been blessed with the companionship of twenty since then. I have owned them; I have taken care of those belonging to friends and know of what I speak. A pure-blooded, thoroughbred English mastiff has as much character as William M. Evarts. They are dignified, high-minded, and incapable of treachery. They bear in their noble faces their lovely traits.

Of course any one as fond of dogs as I am must have loss of advisers and warnings, and no sooner did this terrible affair in Camden get in the papers than I got doses of caution and reams of scolding advice.

"See, this is the work of your English mastiff," they cried. Not much. And sure enough next day fuller particulars stated the dogs were mongrels, cross-breeds, half St. Bernard, and halt German mastiff.

The German mastiff can be traced back to strain of dogs that inhabited the Black Forest, and had interbred with the wolves that infested that region. It was the wolf-bloud in those beasts that broke forth in the French family.

No one is better qualified to judge of dogs than Dawson, of the Turf, Field and Farm, He says a thoroughbied dog of any kind is invariably kind, and that a pure English mastiff is incapable of treachery, violence to children, or to those who own them and treat them well. No one can tell more of the magnificent creatures than George Jackson, the great breeder of Jerseys and dogs, who lives in Indianapolis. He maintains that the real English mastiff as a dog for children, as the companion and protector of ladies is unrivaled. He never betrays trust.

I won't have it said in my hearing that the noble race to which my beloved "Beech" belonged is treacherous or untrustworthy. I would not have a mongrel dog of any kind; but I believe thoroughly in a blooded animal, be it horse, dog or man.

It isn't three months ago that, on Thirtyninth street. I came upon a crowd surrounding a stoop. A lady was wringing her hands, and saving, "They are gone for a policeman to shoot him."

"Perhaps the man deserves it," I replied, in comforting tone of voice.

"It ain't a man; it's my little skye. So beautiful, so good, and they say he's mad."

"Where is he?"

"Hiding behind that door,"

"Is he a pure-blooded dog?"

"Indeed he is; we paid a hundred dollars for him. He took a prize in Boston."

"No Boston prize dog would ever run mad in New York," said I, and I mounted the steps, called off by the crowd and warned by the people in the house, who filled the windows. In the vestibale, between the doors, was the poor little beast. He had had a fit, no doubt; the froth that flecked his quaint little face told of that; but as I bent a kindly glance upon him and called him confidently but pleasantly to come, his tail wagged feebly, though he din't stir. Now, when a dog is thoroughly mad his mind is too much taken up with his own affairs to reply to any foolish overtures from the human victims. So as some outsiders shouted, "There's a policeman coming now," I just picked up Mr. Dog, and started out and confronted him. He thought, of course, I owned the dog, but when he found it was a case of common sense, not the blind devotion of a woman tor her pet. he considered we were safe to interview held up the brute and called on 'em all to see there "was speculation" in his scared eyes, not the fire of madness. We diagnosed his case and went to a drug store in a procession. put a rubber band on a lead pencil, put the pencil like a bit in his mouth and the elastic on it round his head; treated him to a Buckthorn syrup cocktail, and departed, having saved useful member of canine society from death at the mouth of a pistol.

If the owner reads this she will know she GIDDY GUSHER. wes her Skye to the

A Parquette Opinion.

At the hats that we wear the men grumble and rage When we to the theatre go; They say that we cut off the view of the stage From all but the very first row.

They argue the point with unreasoning heat, The selfish and insolent crew; They fancy the tallest of hats on the street-Why not at the theatre, too?

Creations of art are the fabrics we wear, Compared with the masculineltiles, And there's nothing at all on the stage I declare So nice as the present sweet styles

The men should be sharply out under restraint For making so shameful a tuss; If they can't see the stage, with its powder and paint

Those splendid inventions of wonderful brains, They want us to take off and check, As if they were derbys, umbrellas, or cases, Which nothing can damage or speck.

At least they can gase upon ws.

But that is a monstrous idea, you know, And what could be half so absurd? You might as well try to make pancakes of snow, Or cage up a cat with a bird

Now, just let me whisper a word in your ear: Before the high hats we could doff-To ladies of fashion this statement is clear Our dresses would have to come off!

No. 42-Union Handbill.

W. A. Seely is proprietor and manager of Seely's Opera House at Wahpetau, Dakota Territory. The population of the place and the adjacent town of Breckenridge is about 4,000. Mr. Seely is justly exercised concerning an effort that is being made by some misguided sealots to induce the Wahpetanites to stay away from his Opera House. He writes THE MIRROR an explanatory letter concerning the matter:

"Enclosed you will find a copy of 'No. 42, Union Handbill, Gospel Series," writes Mr. Seely, "which is similar to numbers that are being distributed about our little city by a Methodist crank and his man Friday-the latter a so-called cowboy brand plucked from the burning. This is a sample of much of the balderdash retailed by religious fanatics that know no more about the stage or the drama than they do of heaven-which is not much. Although not a veteran manager I have had the honor of meeting and knowing many members of the profession who would be a credit to any church society. But there seems to be a lot of bigots whose sole stock in trade are a few miserable lies which they circulate upon every occasion as Gospel truths.

"Since the beginning of my management of this house (which I took in payment for a debt, and which is but a side issue in connection with other business enterprises), there has been no performance, either dramatic or musical, upon its stage wherein the language was as broad, plain or disgusting as that contained in the religious circular emanating from 58 Reade street, New York. As for the experiences of the author of that trash he must have been reared in the slums. Had he enjoyed access to the play-house he would now stand convicted of willful perjury and defamation of the character of many whose shoe-latchets he is unworthy to touch.

"Perhaps mine is an exceptional case, but it has never been within my province to witness an improper action by any member of any company that ever played in my house. But I have often seen improper actions on the part of church-members of the orthodox class in good standing, and my opportunities for observation have been fully as good in the one case as in the other. While I was a constant theatre-goer for years previous to becoming a manager, I can truthfully say that my attendance there was never the cause of my visiting a saloon, brothel or gambling-house, as appears to have been the case with the anonymous author of the tract referred to. No wonder that he is ashamed to put his name to the foul,

slanderous epistle,
"I have seen more moral les ons portrayed on the stage than conveyed in the pulpit, and I think that I have attended as many church services and heard as many ancient pulpit-orators as this defamer of as noble and true a body of men and women as exist to-day. Of course small-minded people—of which class I find a very large number within the pale of the church—can extract evil from anything, but the majority of the sins laid at the door of

the profession are imaginary."

One side of the tract which called forth the foregoing letter is a handbill headed "Holiness to the Lord!" and setting forth that salvation meetings are held every night by the Rev. S. B. Taylor and the Dakota Praying Band. Beneath are some conundrums, as apparently irrelevant as the observations of Mr. F.'s auni in "Little Dorritt." Among these posers are the following: "Turn ye! turn ye! for why will ye die?" "Where shall I spend eternity?" 'How long shall the wicked triumph?"
'What shall a man give in exchange for his soul?" These interrogatories, unless typo-graphical indications lead astray, were stapped on the back of the heavenly dodger in Wahp tan. The part that originated in New York, and is sold in quantities to suit wherever there may be a market at the ridiculously low rate the 1,000 (postage 30 cents), is en-in the prim border which invariably adorns leaflets of this description. It runs as

UNION HANDBILLS. [Gospel Series.]

THE INFLUENCE OF THE PLAY-HOUSE.

THE great majority of operas, plays, and farces are licentious, pandering to she worst passions of the idle and corrupt, setting a premium on vice and aneering at virtue, abounding in oaths and indecent jests. There are said to be a few pure plays, but to discern these, and patronize these only, requires an amount of "good taste," not to say religious aentiment, possessed by very few. The theatre has in all ages been the first lesson learned by the beginner in vice. It stands at the entrance of a way-station on which are the race-course, the liquor saloon, the brothel, the gambling houses, and the end-death.

When a young man sets out to be a rake, he begins with the theatre. The theatre, by exacting large outlays of money and giving little in return, encourages extravagance. It also compels late hours and waste of time. Its surroundings are the resort of the idle and vicious. Where the theatre is, the bar-room and bawd are usuall not far off. Nor am I entirely ignorant of what I am talking of. I have been considered a veteran theatre-goer. During ten years of my life I rarely missed an opportunity of attending the theatre. I have seen all sorts of plays, in all sorts of theatres, both the high-toned and cheap. I have seen nearly every American actor and actress of note.

A few years ago I determined to live a Christian iffe: I do not go to treatres now, and I try to keep every one else f.om going. Why? My observation teaches me that religion and the theatre are two conflicting thurs. And it might well be added that the theatre and the saloon go hand in hand. Sometimes the liquors are sold on the premises, and even served in the audience. And where this is not the case, nothing is more common than for the average play-monger tog out and get one or more drinks during the evening. Thus the associations are all unfavorable to true temperance, and they are extra-hazardous to the; reformed man. THE INFLUENCE OF THE PLAY-HOUSE.

Published for the National Woman's Christian Temper

The benighted idiots who circulated this vile circular in Wahpetan can be suppressed very easily. Laws are designed for the protection of legitimate business interests, law operates for the protection of men against organized effort on the part of other men to attack their honest sources of revenue sumably Manager Seely's theatre is licensed by the local authorities. If the endeavors of the religious cranks to injure his patronage by frightening people away from his establish-ment are even in the least degree successful, frightening people away from his establishment are even in the least degree successful, he should have no difficulty in getting out an injunction preventing the circulation of this disgusting and libelous diatribe, and perhaps having the ringleaders indicted for conspiracy

to injure his business and the good name of ouse and those visiting it.

But the people most blameworthy are the natics here comprising the National Woman's Christian Temperance Union. The and gullible rural districts belies their name, for a more intemperate lucubration was never conceived by hypocrisy and prejudice. It seems monstrously improbable that such a tis-sue of blatant lies should emanate from an association purporting to exist in the interest of truth and right and for the betterment of mankind, but the fact is in evidence before us.

The anonymous and, probably, mythical personage who descants on the theatre's influence says that "religion and the theatre are two conflicting things." If he, she, or it were a fair specimen of religious development we should be happy to allow the accuracy of this assertion, and glory in it besides. In that case there could be no state save one of conflict between an influence that is debasing to man's higher instincts and another influence that garlands life with fragrance and beauty. nately, there is no strife between true religion and the stage. They have many aims in common. It is only to be regretted that religion has not yet been able to cast off the ignorant, superstitious and filthy camp-followers that straggle grotesquely in her rear.

For the purpose of discovering who was responsible for the authorship of Union Handbill No. 42, a reporter of THE MIRROR went down town yesterday. The National Temperance Society and Publication House occupies the first floor of No. 58 Reade street, handsome building not far from Broadway. A middle-aged gentleman, who wore an old-style collar, which constant friction against a clean-shaved chin had almost made into turn-over, attended to the reporter's request and sent a boy after a copy of No. 42. He seemed ill at ease when a number of questions were plied to him, and was not long in imparting the information that the establish-ment which he represented was not responsible for the tract

'All the publications we get out here," he said, "have got to pass through the hands of the Publication Committee of the Society, which consists of ten well-known busine men. This tract, though, we merely publish for the National Woman's Christian Temper-

ance Union, which has its offices at No. 47
Bible House and the literary department of
which is presided over by Miss J. Colman."
The Bible House is opposite Cooper Institute. No. 47 means Room 47. Here the
Mirror reporter saw an establishment similar to that at No. 48 lar to that at No. 58 Reade street. Miss Colman came forward with alacrity when the reporter made known the fact that she was the party he had called to see. Miss Colman had short hair, was of short stature, and wore gold-rimmed spectacles. When she talked gold-rimmed spectacles. When she talked the lack of ability to grasp both sides of a question was noticeable. For about half an our the warfare lasted.

On his side the newspaper representative that possible harm was being done a legitimate and licensed business by the publiation and distribution of the tract; that the language and rentiments expressed therein several centuries behind the times, and that the statements were erroneous from be-

the tract," said Miss Coleman, "but we are responsible for it here. It is the only one of the kind we publish, and we would not have put it out had there not been a demand for it. The ladies of the Union use vast quantities of the tract and claim that reformed men go back to their old habits through going to the theatre. I have never been to the theatre myself, but we all know that the pieces produced, as a rule, are never free from some objectionable feature. Not long since, a lady-worker in Nashville, who goes to the theatre quite often, told me that of all the plays she had seen there was not one that did not in some way offend and annoy her either by the portrayal of vice or innuendo. She is not young, yet the last performance she went to, that of an opera, brought the blush of shame to her face."

"What was it?" asked the reporter.
"I don't know. Some opera. The ballet was what made her blush, or, anyhow, something between the acts.

The scribe suppressed a desire to laugh at the ballet that came between the acts, and Miss Colman went on to bring in the subject of beer

'Music and beer always go together," she said

How about music in church?"

"Er-er-well something else goes with that. You hear something else, don't you?" The reporter soon saw that the argument ended to nothing. Miss Colman held the views of the tract and would not relinquish them. averring that if the theatre was good and virtuous, the dissemination of the slanders in the publication could do no harm, as no on would believe them. And so the good work of bravely on until the law shall call a halt.

Professional Doings.

—The Deacon Brodie company gression tour again in about two weeks under the management of E. J. Hen-ley.

-John E. Ince has the rights to New England for Fun in a Boarding-School. -Next April A Dark Secret opens at the Globe The-re, Boston, and not at the Boston Theatre, as has atre, Boston

-A good general actor is wanted for Lillian Ken-nedy's company, playing this week in S ng Sing and next in Yonkers. -Manager C. F. Lake wants attractions for the Ti-tusville (Pa) Opera House, which, as he says, "is built for theatrical purposes only."

-T. K. Serrano is going to appeal from the decision of Judge Lacombo in his decision against C. B. Jefferson in the matter af the tank. He claims to have secured Roscoe C. nkiling as pleader.

—Lizzie Evans entertained the new-boys of Youngstows, O., in Our Angel on New Year's Eve. About three hundred of the u filled the parquet and part of the circle. The eccasion was remarkable for the good behavior of the boys.

-M. A Kennedy, of Gorge S. Knight's Baron Ru-polph company, has been engayed by J. M. Hill for the leading comedy role in A Pussible Case, to be pro-duced at the Usion Equare, March 26. The Sarripers company gave a special performance at the State Happital for the Insane at Norristown, Pa, or Tuesday of this week.

-L. use Beaudet dree not 'support,' does not "ac-company," but "assists" Daviel E. Bandmann.

-A. R. Thomas has been added to the executive staff of Parsion's Grass W dow company. The co. plays in Montreal week of Jan. 24. Mr. Parsioe reports good Dunness.

The Park Opera House is the popular theatre in York, Pa. It is on the ground floor, lighted by electricity, and newly fitted and furnished. First-class attractive, are played at popular prices. The house is under new management.

Madame Dolaro Protests. Editor New York Mirror:

DEAR SIR: Your kind expression of justice has drawn from me the first plaint I have made against the cruel treatment to which I have been subjected since Dec. 28, when my play was damned entirely through an inadequate representation. That the presentation, in its imperfect condition, was absolutely beyond my control will be understood by any one familiar with theatres. I could only protest. My protestations were in vain. Accept my earnest thanks for your kindness.

I wrote to you a short time ago when in the full flush of not unreasonable hope. I deemed myself the owner of a successful play. I wrote my views on play launching the very day my play was produced. Was it premonition or experience that made me speak with a certain reserve as to the verdict which awaited me? (though in all conscience I had no right to doubt.) Whatever the cause, sure it is I was wise not to swagger about what I might well have been pardoned for considering an assured success-for success most emphatic was my play before the massacre of Wednesday, Dec. 28 at Wallack's Theatre. Success unanimously pronounced by the New York press as shown In print-irrefutable, uncompromising, indelible on its first and only performance at the Madison Square Theatre six months before its present presentation.

To the casual observer I must appear a singularly irrepressible person to survive the destruction meted out to me by nearly all the same organs of public opinion that had previously spoken in terms of thoughtful criticism: not fulsome praise given to a sick woman, but respectful analysis, which showed where the faults lay and the means of eradicating them, but also pointed to the merits which, without exception, were allowed to be great.

I survive because I have been subjected to injustice. Blind, reckless fury-much of the kind with which Mr. Hyde, of the firm of Jekyll and Hyde, treated the wretched child whose life he stamped out-has been hurled at me at a time when. God knows! I needed sympathy for the slaying of my only means of support (to put sentiment out of the question). I had to sit and see a murder perpetrated with no power to avert it and no means of redress.

If I had invested my little capital in a house which I destined to sell, and an enemy had placed dead rats in the sewers, and then called the attention of the purch aser to the fact that the house was unfit for habitation, I might find out the culprit and fasten upon him the conspiracy, and so remove the stigma and obtain redress. But the pestilential rot that pervaded Wellack's Theatre, and which, juggernaut-like, mangles in its deadly passage all unfortunate wayfarers, has stricken me—is fatal, and no appeal in law can reach the crim-

I do not ask mercy. That appears to me to be a sentiment, a gracious one, which might imply that I felt I deserved in a measure the abuse which has been showered on me. I do not deserve it. On my honor, no change has been made in the play of Fashion since its one performance at the Madison Square The atre, except in compliance with the general verdict of the press in shortening it. The same situations," the same "absorbing interest, etc., which were the subject of general com-

mendations then, all exist now. What was the reason of the reversal of the verdici? The cruel performance of the play; a performance that almost justified the fury of the gentlemen of the press, for they suffered quite three hours of unadulterated boredom, and surely that was enough to make them ruin the property and only consequence. them ruin the property and only possession of

a worker.

Reflect—three hours! I do not blame them. Their sufferings must have been intense-al-most as intense as mine. May no one of them ever be called upon to invoke the dogged pluck which allowed me to sit in calm silence and see the success which I had worked so hard to gain blasted into fragments infinitesimal-in three short-I mean long hours. The only wonder is that, taking the provoca as the cause, though innocent, of their three hours of boredom. That performance justified my crime, as your paper generously pointed out (for which heartfelt thanks). The efforts who knew their lines were utterly and completely frustrated and paralyzed by the who were so imperfect that in any other country the end of the play so acted (7) would never have been seen. I have the sole comnever have been seen. I have the sole com-fort in my affliction of having told them what would be the result twenty-four hours before the murder was committed, which fact is per-haps a significant proof of the utter helplessness of an author, and gives me the satisfaction of being the means of conveying a moral, and that moral is: Never be so poor as to obliged to dispose of your property when you know that disposal will be disadvantageous.

I am not the first unfortunate individual

whose needs have compelled a sale equally disastrous.

astrous.

If anyone thinks on reading this that I have invented one word, I am willing to submit proofs of the success of my play when it was a success, assisted thereto by clever, intelligent acting, and of the failure, due entirely to bad, inadequate rendering, coupled with willful want of study.

want of study.

I say willful, because there was no excuse for being unfamiliar with the lines, three full weeks having been devoted to the rehearsals. Every word I have stated is true, and can be proved by the stage-manager both productions.

I hope by the above statement I prove my-self to be worthy your justice and generosity. In conclusion, once more I take this opportunity of thanking the gentlemen of the press who last May pronounced my play successful. I freely forgive them their injustice to me on a recent date (Dec. 28.), because I know that if for an instant they had thought of the disaste to which I was to be made the victim, they would have tinctured their just wrath at the persons who had aroused it with a little jus tice to your humble servant, who was a most unwilling cause of their anger.

Faithfully, SELINA D. NEW YORK, Jan. 10 1886

PROVINCIAL

A few credentials of 1887 remain in the hands of correspondents. These must be returned before the holders will receive eards for 1888. Over a month ago correspondents were requested to return old credentials by a certain date. The few who have not done so will receive no further notice, but will be dropped from the list if they continue in their

BOSTON.

The two weeks' engagement of the National Opera co. at the Boaton Theatre opeued Monday evening with Rubinstein's Nero, its first performance in Boaton. Eloi Sylva, the celebrated tenor, appeared in the title role, while Emma Juch sang the part of Chryso with effect. The support was excellent, and the chorus showed the effects of thorough training. The stage appointments and contumes were magnificent. The piece will be repeated at Saturday's matthes.

At the Globe Clara Morris opened Monday evening in Renee de Moray, Cliaton Stuart's adaptation of D'Ennery's Le Martves. With one or two exceptions the co. it the same as was with Miss Morris at her last appeara to in this city.

The senational, spectacular drama, She, was brought out Monday evening at the Hollis Street Theatre. Mr. Gillette has made the most of his material. Some of the effects introduced are unique and startling,

The Soggarth closes a successful four weeks' run at the Boaton Museum on Saturday evening of this week.

A. W. Pierc's laughable comedy Dandy Dick 16.

Hoyt's Tin Soldier holds the boards this week at the Park. It has been considerably changed since its last presentation, and decidedly for the better. Mr. and Mrs. W. J. Florence come next week.

The Grand Opera House, on Washington street, opened its doors to the public on Monday evening. A general idea has been given of the arrangements and olass of this house in former letters. Suffice it to say that no pains have been spared by the exegutic managers and proprietors, Proctor and Mansfield, to make it first-class in every particular. So far an possible it has been made fire proof, and there is no theatre in the city whose coaveniences in the way of dressing-rooms can compare with it. All the latest stage improvements have been utilized. The opening procession was the Ocusher's Child, and Gue Williams is running Keppler's Portunes at the Howard Theatre.

An incident of interest to the profession was the opening on Tuesday evening. 3, of Reber and Scoot's Beston American to the professi

scarcely anything worthy of mention this most all of the attractions at the various There is scarcely anything worthy of mention this reak, as aimost all of the stiractions at the various courses were in their ascend weak.

At the Chestnate Screet Opera House The Arabian flights continued to improve upon acquaintance, but layed to only moderate business. This week Rosina folces, Mrs. Fotter is. On Saterday night last Erminic completed in seven weeks ran at the Chestnat Street Neetre. The business for the final week week was normore, and in fact there was not a peop week during the entire run, the weekly average having been over 100,000. Demmas Thompson in The Old Homestead ollows for through the contract of the Chestnate The Irish Ministrel and played to the capacity of Mestayer's Check 44 unlabed its second week at the Arch Street Theatre and drew large house. This week Annie Fiziky. A Tin Boldier 16.

A Busch of Keys crowded the National Theatre at twarp performance. This week Sweatnam, Rice and Pagna's Ministrels. Frences Bishop 46.

John S, Clarbe continued the previous week's bill at the Breed Street Theatre and played to antisfactory sensions. This week here the Breed Street Theatre on the Breed Street Theatre on the County of the County of the Breed Street Theatre on the Breed Street Theatre and the B

m Blind proved a strong attraction at the Con-Theatre. It was received with much favor by a and public. This week and next Corinne in

this week.

Items: George C. Brotherton is making preparations to put agen the read a new musical comedy estitled in the Swim. Robert E. Graham will be in the cast.—The seventeesth annual hencit of the Philadelphia Legge of Elis at the Academy of Masic 10.—On New Year's night, when the gallery doors were opened at the Arch Street Theatre, there was the usual stampede for the froat seats, the result in this case being that a young man was precipitated over the garde and fell into the parquet and was saverely injured.

CHICAGO.

Henry Irving had a most presperous ascond week at deVichere. Fases being hops on until Saturday evenne, when Louis XI. was given. The magificent consideration of fases and the admirable ensemble of the press generally made it a great drawing card for the press generally made it a great drawing card for the press generally made it a great drawing card for the press generally made it a great drawing card for the press generally made it a great drawing card for the press generally made it a great drawing card for the press penerally made it a great drawing card for the press penerally made it a great drawing card for the press because Miss Terry is out of place as Margaret. She is not at all emotional by nature, and is at ther best as Fortin and Beatries, who have little to do. This week Fases will be represented three times and

Margaret. Bas is not at all smotional by nature, and is at her best as Portia and Bearies, who have little to do. This week Faunt will be represented three times and Morchant of Venice the remainder of the week.

The Begum was witnessed by large erowds all the weak, the Opera House taking in a vant amount of cash, This week Lagarders, the Kiralfy spectacle; but there is a probability that the ballet of the Beven Ages may lose one of its principal fea ures, as President Shortall, of the Humane Boolety, is impressed with the idea that little children of four to eight years are not being treated right when they have to dance and rach shout the stage late at sight. He threatens to stop the youngsters from appearing.

The two weeks of Heid by the Enemy at the Grand were very sectionals, and the fire dominated. This seek Sel Smith Russell. Aronzon's New York Casino co. in Radelon 15,

Harber Lights proved to be a fairly good melodrama of the pure English type, and Mise Weathersby and E. H. Vanderleit made the most of their strong paris. It remains another week.

The Grent Pink Punct was a miriful cort of force without much scally martierloss work in it. Little Eluie as Editha in Editha's Bergiar to a remarkable child actives. This week, Aguse Berndon in Commercial Tourist's Bride. A Hole in the Greens 15,

Alice Harrison in Photon down. Themse Keese played at the Haymarket to inrevelucions the second week than the first. This week, Andrews' Michael Strogolf to. Hoodman Blind 13,

Two Jid Cronice, a very bright musical comedy, had a presperous week at the Windsor. This week, C. T. Ellis in Caspar the Yedier.

There was a professional Latines at Hooley's last Wednesday, which Elian Torry and a large number of other professionals attended.

A Hole is the Ground, presented past week at Heuck's under Hoyt's personal supervision, caught the popu ar fancy, judging from the large audiences. This week Kellar, Lights o' London 14, Hoyt's Rag Baby 39. The Bostosians, including Barnabee, Tom Karl and McDonald are booted for week of Jan. 30.

Herrmann's angagement, which closedy at the Grand, was remunerative. The majority of the Professor's tricks were new and attractively presented. This week Kate Castleton in Crasy Patch, followed, 16, by Lotta.

Alone in London, with Cora Tanner in the leading role, scored a huge success past week at Havlin's. The play is interesting throughout. This week the Two Johns co., Shipped by the Light of the Moon 15, Fred. Bryton is Forgiven ss.

At Harris' Theatre past week the legitimate held full sway, with Edmund Collier as its exponent. This week Meuroe and Rice is My Aunt Bridget, Wilbur Opera co. 35, two weeks.

Mearce and Rice is My Aust proget, the Silbons at People's St. two weeks,

Judging from the success of the Silbons at People's decided favorite here. This week, the Howard Athermatic bears of Cincinnati amusement goers, and clever Will Fennessy is responsible for the success of the little Rortshide theatre. This week, Hallen and Hart's Little Rortshide theatre. This week, Hallen and Hart's Little Rortshide theatre. This week, Hallen and Hart's Little Rortshide theatre. This week, the Howard Athermatics of Articles of Posen this week.

The Casino is steadily winning way into favor, and with such efficient representatives as James Collins and Charley Zimmerman to look after its interests the season will be successful. Last week's attraction consisted of Under the Gaslight. Lottie Church in Unknown and Papeto this week.

Items: A bill has been introduced before the Ohio State Legislature authorising Sunday theatrical performances, and as the measure has substantial backing its passage is confidently suticipated by the local manigers—The hero of Hoyt's new skit, A Brass Monkey, is styled Dusty Bob, and will be an elaboration of a minor part in A Rag Baby.—Harry Lewis, of the Lost in New York combination, is at home in Cincinnati seriously ill.

ST. LOUIS.

ST. LOUIS.

Imre Kiralfy's Lagardere had large houses last week at the Olympic. The scenery was fresh and handsome and few stock scenes were used. The ballet was new consequently encored. Mile. Adele Coroniba and Mile. Franzione did some fice dancing. I H. Gilmour. at Lagardere and Aesop the Hunchback, will be pleasantly remembered by the visitors of last week. Bartok Hill, as the Duc de Gonsague, was the beau ideal of the polished villain. I, W. Richardson, as Corcordsse, had charge of the comedy element and rendered: good account. Helen Tracy, as the stately Blanche de Caylus, and Helen Sedgwick, as Peptia, were good. Evangeline this week. The Bostonians next.

Hearts of Oak with James A. Herne in the title role had good audisnoes at the People's last week. James A. Herne gave a fine rendition of the rugged sailor in the last act where he resigns the one he loves to the man who has her heart brought the audience to tears. Katherine Cochrane, as Chrystal, Henry Burgman, as Ruby Darrell, and the baby, by herself, furnished excellent support.

Lost in New York that appeared a month ago at the Grand returned last week to Pope's and at popular prices had crowded houses. The cast is the same as when last here.

The Howard Athensum Specialty co. No. s had only fair houses limt week at the Grand. The management contracted last Summer for the original show that has made a reputation to appear at this house. But as the show No. t had made a hit in California. Rich and Harris organised the No. s, which contains one or two good features, the balance medio:re, to fill their Easters exagagements.

The Night Owls did a large business last week at the

good features, the banace means of the consequences.

The Night Owls did a large business last week at the Standard.

Guest A. O. Duncan, treasurer of the Lagardere co, informs me that Mr. Kiralfy has purchased the rights of John Brougham's Duke's Motto and will glean out the best in that drama and 'raft it into Lagardere.—

Gus Bernard, in advance of Still Alarm, is here.

PITTSBURG.

At the Grand Opera House Annie Pizley played last week to average large business. In the early part of the week The Deacon's Daughter was presented, and on Thursday evening Miss Pizley spocared for the first time in her new play. The Charity Girl. The play in its present that e is rather verbose and at times drags heavily, so much so that it wearles the audience. Taken as a whole, the play is rather a weak production; yet it contains some very funny situations and good dramatic points. It is a three-act comedy drama, written by Fred. Williams and G. L. Stout. Cast of characters:

her favorite characters, and played the week to large undiscoses.

At the Academy Harry and John Kernell's co. played a good week's engagement.

Monroe and Rice at Harrie' did well,
Present week we have McCauli Opera co. at the Bijou, Lotta at the Grand Opera House, Si Prrhips at the Academy and Dowling-Hasson comb. at Harris'.

Items: The Elia stitended the first performance of The Charity Girl in a body. At the close of the second act, Miss Pixley was called hefore the curtain, and on brhalf of the Pittsburgh Order of hike was presented with a beautiful floral offering b, Hon. M. A. Lemon.—A Still Alarm will soon play a return engagement at the Bijou.—A. J. Sheddon of the Bijou is still confined to his room.—Prof. (J. R. Glessan u.id a large business at the Grand Central Risk last week. He gives a very unique and amusing horse exhibition.—Manager Chalet, of the Grand Opera House, has announced himself as a candidate for Mayor of the city.

BALTIMORE

At Harris' A.cademy of Music Her Atonement was given to good attendance.

T. J. Farron in the Soap Subble closed a fair week's business.

At Forepaugh's Temple Theatre, Jennie Calef appeared is Little Muffetts at the Monday matinee.

Leater and Alien and a combination styling themselves the Early Birds played to fair attendance at the Monmental Theatre; the programme was fatiguing, Lmily Soidene and her co, are having big andiences this week. Next, William Madden's Around New York combination.

LOUISVILLE.

Prederish Wards occupied Macanisy's the first three nights of week commencing a presenting his new picturesque play, Gasten Cadol, which was favorably received. Also Gaiba, the Gladiator, and Virginius. Gilbert, Donselly and Girard, with very little preliminary hoursh finished the week in Natural Gas, according an unequivocal hit.

At the Fumple Kellar duplicated the success of his first week evidencing the wisdom of prolonging the engagement.

CLEVELAND.

Sweatnam Rice and Fagan's Minstrels have done a good business at the Opera House. The troupe is certainly one of the best ever in this city.

Jeffreys Lawis, who has grown stouter, has drawn good audiences to the Park, appearing in her well-known impersonations in La Belle Russe, Forget Mannot and Clothilde. Miss Lewis was very well supported. The MacColin Opera co. week of 9 in The Beggar Student, Merry Wai, Musketeers, The Brigands, Mikado and Francois.

Lizsie Evans has not been behindhand at the Columbia, where she has been seen in Our Angel and Fogg's Ferry. Miss Evans is a bright little soubrette and a decided favorite here. This week, the Howard Athesaum co.

Items: New Year's day Lissie Evans dined her co. at the Kennard House.—Manning and Drew, of the S., R. and F. Minatrels, are Cleveland hoya.—Business Manager Maurice Welfare, ot the Opera House, was surprised by a bevy of friends Wednesday night, who left him two large easy chaus and a handsome chony and bronse clock.—The City Council attended the Park in a body Monday night.—George Howard, the comedian, is in the city. He came home to bury his mother, who died a few days ago.

SAN FRANCISCO.

SAN FRANCISCO.

Holiday week was prolific of good financial results to all our managers. Iames O'Nelli in Mante Cristo draw astisfactory houses to the Baidwin Theatre, although De Belleville and Eugenia Binit are greatly missed from the cast. Cristo is continued another week, when Mr. O'Nelli will produce his new play here (for the first time), called An American King.

The Hush, with the Howard Athenum co., has been nightly crowding that casy theatre. The oasy thing of importance this week is Carl Herits a cit of Le Cocen. The Redmund-Barry co. in Rene follows.

Romany Rye made a goodly sum of Christman money for the Alexar management. It remains the attraction there for the present

Dolores at the California goes much smoother with every performance. The four principals, Miss Carey and the Messra. Malone. Gotthoid and Fitsnatrick, dening their work exceedingly well. The hallet has made but slight improvement. Around the World in Eighty Days will be put on next week.

In selecting A Trip to the Mona as a holiday piece the Tivoli has shown wise judgment as it has drawn in the full capacity of the house. Miss Crawford, the new prime doons, taking immensely.

Santanella with Helon Diageon and Belle Thorae has delighted the Orphoum's large audiences. A Trip to Africa will be revived Wednesday avening.

Neat souvenirs are presented to each person visiting the panorama of the Battle of Vichsburg.

There is one regret which the music-laving people of San Francisco must feel, and it is the fast that the lanes promenade concerts did not meet the success they deserved. It was not the fault of the organizer, for he/spared seither time nor money to make them as attractive as possible, but the San Francisco public would not patronize them sufficiently to support them.

IERSEY CITY AND HOBOKEN.

IERSEY CITY AND HOBORRY.

At the Academy of Music last week that sprightly actress. Rosins Vokes, supported by a good co., bleased fair audiences with her repertiolre. On Monday night, o. one of the la gest houses of the season witnessed the production of Erminie by the Casina co. The co. is well chosen and the numbers readered pleasingly, Addie Cora Reed is the title-role was the recipient of many plaudits and a handsome flyril piece. Jeanie Weathersby as the Princess was also favored with a piplause as was Harry Hilliard. Free, Bulomon and Henry Walton created continuous laughter while on the stage, and, is fact, the whole performance was warmly received. Erminic remains a week and will be followed by Love in Harassa and Nancy and Co.

Edward Arosson, who occupied a box at the opening night of Erminic, seemed quite pleased with the cause and effect.

and effect.

HOBUKEN.

At Jacoba' Ada Gray drew good houses all last week and the audiences were highly pleased with the ischrymose drama. The co. is a very Jair one, and the singling was in the usual good taste displayed at this house. This week Parrons - Soap Bubble opened to a good house. The shit is funny and the audience laughed.

Croabelm's Germania had escellent audiences last week to enjoy a good variety bill, comprising the Morelios. Mariow and Ragan, Foreman and Meredith, Hughes and Onford. Twa Bender, Mays. Bell and the bear; Woodson and Bennett, Emma Lee and others. The entertainment was highly autienteery. This week saother variety comb. It the attraction.

Items: Miss Salsbury, who plays Barbara Hare in Ada Gray's oc., was taken ill night of 6, and her part was v-y competently assumed by Laura Clarion rest, of weak.—Ada Meirose is making a hit with Chip of the Old Block.—John W. Con. assistant treasurer of Jacoba's canded the part of the Competent HOBOKEN.

Nat Goodwin in Lead Me Five Shillings and Turned Up drew large audiences to the Park Thantre sli last week. Fanny Dawraport in Fedora did well on Monday evening. The Ledy of Lyons to be played at the Wednesday matines. Next week, Jim the Praman.

At the Brooklyn Theatre, J. k. Emmet played to fair business last week. The return engagement of The Dark Secret began on Monday evening. The audience was of good size. Next week, Doresby.

Roland Reed's second week at the Grand was (girly accessful). Check being the play presented. The Fivrences in Dombey and Son did quite well on Monday evening.

The Blackthorn did a good week's business at the Critarion. Zithe was produced on Monday evening to fair attendance.

Erminis drew a large audience to the Academy of Music on Monday evening. It is to be played all the week.

Shefer and Blakely's on Allad Myda and Bahman's

fair attendance.

Erminie drew a large audience to the Academy of Music on Monday evening. It is to be played all the week.

She fler and Biaholy's co. filled Hyde and Behman's Theatre on Mond y evening. Neat week, the Mignani-Biegrist to.

Thrown on the World, which attracted good bysicase to the Standard last week, was withdrawn on Monday evening is favor of Stanley Macy in C. O. D. A good audience was present.

Jim the Penn'an played to large business last week at Les Avecue. Rag Haby to good house 9. Nest week, Sweatnaft, Rice and Fagna.

Loso played to crowded houses last week at Proctor's Novelty Monday 9. Nobody's Claim to good house.

Love in Harness and Nascy and Co. played to good business at People's last week Monday 9. S. Morphy in Kerry Cow to good house.

The New Amphine opens or, with the Mational Opera co. repertoirs. Mortimer C. Winke is manager. Harry Pensa, late of the Lee Avenue, is assistant manager, and he will prove a good and valuable actistant in Mr. Wiske. I wish the New Amphine great success for it will be a model house is every way.

Shorter Opera House (K. Wiley Dickson, manager); Iossica Thomas Dec. p6-8; fair business. Adelaide Randall Opera co. 19; Mendelsenha Quintette Club 30; McIstyre and Heath's Micatrels 31.

Theatre (J. Tonnenhaum, manager); Marie Proscott in Ingomar, Merchant of Venter, Romeo and Juliet, Pygmallon and Galaten, 29, 31; audiences poor is demarkation of the troup. R. D. Melean deserves operal mention, acting first by Mise Prescott in a manner worthy of the best actors. Woman Against Woman 5; Effe kilsier as Bessie Barton to very good business.

BIRMINGHAM.

specialty act and Anna Earle, vocalist, make up the aprenantly act and Adam programme. Items: Prof. Fred. L., Grambs in again in charge of the orehestra at O'Brien's.—Millie Montagee, Queen of the flying trapes, has Kitty Hysts in training preparatory to travelling the Tenas circuit in a double trapeze act with Miss Hysts.

ARKANBAB.

Opera House (f. L. Butterfield, manager): Sals-bury's Troubarbours in The Humming Bird 3 drew a full house and gave general satisfaction. Nelly Me-Honry, as Sally Styirs, was vi, orous and ubiquitous. The make-ups of Frank H. Biair as Joe Brass were varied and suggestive. Both were roundly applauded. Joseph R. Grismer and Phoebe Davies presented Called Back 4 to medium business. Acceptable performance. Gris-mer's dramatization is stronger in situation than action. Albert Breusing and Scott Cooper did well in minor parts.

PART SMITH.

Grand Opers House (George Tilles, manager): Ruses and Swift's Uncle Tron's Cabin co, played Dec. as uit, to poor business. This is rather far South for the fight of Eva and the bloodhounds to be received with much enthusiasm. C. L. Davis presented Aivin Joslyn and his jewels to a good-sized audience of the season greeted Emma Abbott 30-1. Martha, Faust and Bohemian Girl at the matines constituted the bill offered.

CALIFORNIA.

SAN BERNARDING.

Upera House (Piato, Lesher and Hyde, managers).
Baird's Minstrels to good business Dec. s6-s7. Redmond-Barry Rese co. and Sullivan's Mirror of Ireland co. Dec. s8 t.

co, Dec. of t.

OAKLAND.

Oakland Theatre (Hert and Mothersole, managers):
The Marinelli Congress and the Big Four Vaudeville
Syndicate celebrated Christmas at this theatre. Both
performances, mainnee and evening, draw packed
houses. Marinelli in a very graceful contortionist, who
does wonders with his body without any apparent effort. The Big Four do some very clever bits of bischince comedy.

LUB ANOPLES

does wonders with his body without any apparent effort. The Big Four do some very clever bits of bischace comedy.

LOS ANGELES.

Grand Opera House (Harry C. Wyatt. manager): Heary K Diasy opened to a packed house Christmas matinees, and his engagement of three nights and two matinees as at was most prosperous; his Adonis will long be remembered. He and his co. left for Salt Lake City igmediately after their last performance here. Lewis Morrison and his eo. from the California Taestro of San Francisco opened to a smail house Dec. op in Her Atonement, which was repeated to and matinee 31, while Bigsimali was produced olight at and The Mail Liqu!. Redmusch Barry 9-12, Kiraky Brothers 18-eo and Maud Granger 32-e5.

Pavilloq: (McLain and Lehman, managers): The Webster-Brady co, opened to an audience testing the capacity of the house Dec. o4 is Shr, and have been drawing growded houses ever nince. They changed the hill 1 to Two Orpaans, which will be played till 5 when East Lyane will be put on for two nights, which will be substituted for Under the Gaslight.

Icems: During the year just past we have had the following attractions at the Opera House: Emma Abbott Opera eq.; Mile. Almee, Edwin Thorne, three times Lewis Morrison, four jimes Minager's Zelha ec., Cariston Opera eq.; Lwice; Hermann, Edwin Booth, McGliney family, Trebelli-Mysin Concert ec., Adeaide Rangall Opera eq., Clara Morris, Pybe Opera eo., Grismer Davies eo., Roland Reed, Frederick Warde, Baird's Minetrell, George B. Kaight, Pyol. Carpontor, Mme. Janish, Dan'l Bully, Osbourse and Biockwell twice, Glistic's Hyd by the Enemy, Eartholomew's educested horves, Mrs. Langtry, Devil's Asection, Cinderella, Nellie Bord, Erega's Troubadoura, Emerson's Minastrell, Dion Boucleavit, De Lanois Uncle Tom's Cabis en. Hoy's Rag Baby, Frank Mayo, Hoyt's Tis Solder, Nell Hurgess, Mr. B. Curtis, Charles L. Davis, Margaret Mather. Natural Gas eo., Milion Nobles. James O'Neill, Campanisi's Concert co. and Heary E. Digey.

At the Pavilion American Opera eo. and Webster-Brad

California Theatre (C. J. Martin, manager): Marinelli's Cosmopolitan Congress and Big Four combination drew good houses, notwithstanding unfavorable weather Des. 29-20. Our people were well pleased with the performance.

the performance.

Avon Theatre (Humphrey and Southworth, managers): Oilbert, Dequelly and Oirard's co. appeared Dec. of is Natural Cast an encellent performance to the delight of a large audience. Martinolit's Big Four performed at same place to good-sized audiences.

Bigeling Theatrest, J. M. Ward and co. have been playing Red Fon at Sicothor Theatre the past week and Arrah-sh-Fugue is on this coming week.

Mand Cranger is billed at Avon Thantre Jan. s. New Mandales J. Planter's Wife 4. The Georgia Minstress billed for Jan. 5.

COLORADO.

COLORADO.

DENYER.

Theadors, sumptiseously mounted and fairly acted by Miss Olerat's co., was the Christman week attraction at the Taber. The builder stight the house was crowded. After act own. At the most of remains in the play, the star was called twice. All the signs trappings were said to be identical with the New York production. Ano her holiday stight the house, is a dealed, with the diving inhead Diary. His week opened Monday afteracion, which will prove one of the most remains attracted to our opera house; shoulder afteracion (New York production). The house was very large. At night cothing sould be had even in the way of campability—bonce, sides, everything filled.

The lower state at the Misses will holds the Loudon Mystery co., and the upper Saved from the Flames, which, it spect, is a lard version of distina Nobles much abused Pharsis. Haven't had time to see if it is really the same. I have it house, that the management isn't shove doing such things. Indeed the habit of producing unauthorized versions of copyrighted plays has become quite confirmed.

Small Table: In Carrie Perkins, the village girl in Adons, I'm reminded of Lillian Russell. Of course the almost comised dampiness of Carrie desa't compare with the ravishing veloptaousness of (Allian, but is festures they are similar.—The new Montrom The-aire, owned by Suddecke and Diell, was opened the first of weak with a bail. The house is that to have superior ancommoditions for a curity theatre. The sings is 1540 miles Ulcant is playing the Longellia inclusive, is to be enorgetulasted on the success of the publication. That its well thought of its evidenced by the state of the surface of the surface of the publication. That its well into the control of the surface of the publication. That its well into the control of the surface of the su

CONNECTICUT.

Jambie Yeamans in Our Jennie drew crowded houses. A Kverybody well pleased. Pavements of Paris and The Martyr 6 7; attendance light.

Busnell's Opera House: Pets Baker, in Chris and Lens, opened the new year under fistering auspices 2-4. Hunnell's own specialty co, in a widely varied programme nectipied successfully the balance of the week. The surrent west was initiated by return of One of the Week. The Musleal Dale is an excellent attraction at the Museum.

BRIDGEPORT.

Opera House (R. V. Hawes, manager): Jamanuchel in Meg Merriline 2, to fair house. Joyt and Thomas: Rag Party 4, to light sudnesses. The co, is strong. Stoudard's source of lectures opened 5, to capacity of Crazy Patch as.

house. Every seat is sold for the course. Mr. and Mrs. W. J. Florence in their new comedy, The Flirt, 7. Gimore's Band 13.

Theatre Belknap (C. J. Belknap, manager): Marion Fleming and her excellent co. of comedians in The Brook 2.4. They opened to big business. Waiter H. Sanford in Under the Lash 5-7; fair house. One of the Bravest 13-14.

Gem Opera House (Jacques and Beerdaley, mana-gers): Daniel Boose matines 7; largest andiemce ever in the house. Evening to standing-room only. Jack Crawford, the poet-scout, and the novel street parade are strong features.

MIDDLETOWN.

MEDonough Opera House (A. M. Colegrove, proprietor): Frankie Kemble in Sybil 3; good show; fairhouse. Exile's Daughter 16-18. Burr-Rigby Musical Comedy co. 19-21; Lillian Kennedy 23-8; Heid by the Essemy 30.

MERIDEN.

Opera House (T. H. Delevan, manager): H. C. Miner's co. were warmly applauded in their production of the romantic play. Zicka. Pete Baker in his musical comedy, Caris and Lena, 5. Mr. Baker as Chris and Susie Miller as Lena received repeated encores in their songs. One of the treats of the season was Mr. and Mrs. W. J. Florence and their talented co. in the charming comedy, The Firrt, 6. Mrs. Florence as Diana Lovington, and Mr. Florence as Sparks, kept their audience in a continuous roar of langhter and rounds of appliause from rise till the fail of the curtain.

WINSTED.
Opera House (J. E. Spanlding, manager): Zitka to medium business 4. Co. good all around.
WILLIMANTIC.
Opera House (S. F. Loomer manager): Ethel Tueker in Lyawood 3-4; poor business. Joseph Murphy in Shaun Rhue 5; good business.

in Shaun Rhue 5; good business. Joseph Murphy in Shaun Rhue 5; good business.

WATERBURY.

Jacques' Opera House: The anpearance of Captain Jack Crawford and co. in Dan'l Boone, or On the Trail 5 was the occasion of a crowded house and unbounded enthusiasm. One of the very best entertainments of the season was given by H. C. Miner Zitka co. 6-y. The secsery and costumes were elegant, and the co. evenly balanced. May Wheeler, as Zitka, won the hearts of her audience by the gracefulness and earnestness of her acting.

Item: Manager Jacques, of the Opera House, and W. V. Lockwood. a well-known and popular gentleman of this city, have leased the People's Theatre. Mr. Lockwood, who will be manager, has had considerable experience and is thoroughly acquainted with theatrical business.

NEW BRITAIN.

NEW BRITAIN.

Opera House (John Hanna, manager): Uille Akerstrom, supported by a good co., closed 7 to largest week's besiness ever done in this city. On opening night 1,40 people were crowded into the house, which seats only 900. This is the only low-priced co., excepting Bensett and Moulton, to whom Manager Hanna will rent.

DELAWARE.

WILMINGTON.

Academy of Music (Proctor and Soulier, managera):
J. J Sullivan in The Blacktborn played his return engagement s-4 to large audiesoes. Marion Fleming and a clever co. appeared in The Brook 5-7 to crowded houses. Pete Baker in Chris and Lena to good house 9. The Early Birds Burleaque co. 1s-14. San Francisco Minstrels 1s-8. Minco Pantomime co 16-11.

Grand Opera House (J. R. Bavlis, manager): Corinne closed a successful week's engagement 7, having played to some of the largest audiences ever in the house. Arcadia and Princess of Trebizonde were the attractions and were given in good style. Jim the Penman drew a large and select audience 9. The play was well received,

DISTRICT OF COLUMBIA.

DISTRICT OF COLUMBIA.

WASHINGTON.

Alian Dare was by so means successful at Albaugh's last eeek. It was replaced by a "new" version The Danites last two nights. Mrs. Langtry's business promises to be very large. She will present As It a Looking Glass, supported by Maurice Barrymore. Maggis Mitchell 23 etc.

At the National the Duff co. did a very large business in Dorothy. The advance sales for the Boston Ideal co. are very large, Manager Rapley says 6e per cest. larger than ever before. Carmen is one of the novelties, with De Lusans in the title role. Herman sest.

J. J. Dowling had the usual good houses at Harris'. This week, Her Atonement. Mattic Vichers next.

The Kerselis' comb. at Kernan's this week. The Australian Specialty co. and several new ceriosities at Wonderland.

Items: Icosef Hofmann, Mus. Hostricter, Signor de Auna, Nottie Carpenter and Mms. Saccool in concert at Congregational Church Monday evening and Wednesday afternoon. Sale of seats very large at high prices, roc.—Beston Symphony Orchestra and Adele Ass Der Ohe at Albangh's Wednesday afternoon.—Mrs. Scott-Siddons, Congregational Church, 16—A reception was given Dr. Louis Mass, of Boston, afternoon., 7 at Wormley's. He caterniand those present with some fine selections on the plane.

packed houses. It was a great performance and fir. Downing may be justly proud of his reception. Katie Putnam 4-5 in Erms the Elf and Madeap to good-sized and interest favorite here; co. good.

ATLANTA.

De Give's Opera House (il. De Give, manager): Held by the Enemy s-j; good business. The play was admirably rendered by a strong co. and gave universal astiefaction. Breaders Opera co. 4-5; attendence small. Robert Downing's first appearance here in the legitimate. He received quite an ovation.

MACON.

Academy of Music (H. Horse, manager): Robert Downing in Spartners Dec. ps; large and delighted audience. Shadows of a Great City 4-5. The play was well received. Annie Tillney as Biddy Roman and G. R. Edeson as Jim Perren, deserve mention.

AMERICUS.

Glover Opera House (G. W. Glover, manager): Held by the Enemy 5 to largest business of the season. Everybody planned.

ILLINOIS.

Figure 1 (1998).

STREATOR.

Plumb Opers Hower (1. E. Williams, manager): Michael Stregoff co. (Audirems) 3 gave a performance untiefactory on the whole. Heavy business.

Items: New Year's Bay the house employes presented Manager Williams with a handsome gold headed unbrella, and he very pressply retalisated by inviting the boys to a first class syster supper.

The Grand (Lom H. Wiley, manager): Coup's horse show p-yio very fair audicoces. The horses do wooderful things. This week, Reafrow's Pathfinders.

CAIRO.

Opers House (Thomas W. Shields, manager): Fowler and Warmington's Shipped by the Light of the Moon co. to a large and appreciative audience s; the co. is a good one. Essuice Goodrich y-14, Lost in London st, Margaret Mather sy.

DECATUR.

DECATUR.

Smith's Opera House (F. W. Haines, manager):
Charles Ellis appeared to a good audience as Caspar 3He gave a spleadid entertainment receiving several flattering encores.

Item: The Gem Theatre, which opened a few weeks ago, is doing a deservedly good business.

ago, is doing a deservedly good business.

CHAMPAIGN.

Opera House. (S. L. Nelson, manager): Charles T.

Ellis in Casper the Yodier appeared to a fair audience; everyone pleased.

Ellis in Casper the Yodler appeared to a fair audience; everyone pleased.

JOLIET.

Opera House (R. L. Allen, manager): A crowded house greeted Frank I. Frayae s in his nighly sensational drama in four acts, Mardo, the Hunter. He was ably supported, most notable being Miss Florence Worth as Countess Therese. Mrs. S. K. Chester as Countess Kardoff, Frank I. Frayae, Jr., as Jacko, S. K. Chester as Countess Kardoff, Frank I. Frayae, Jr., as Jacko, S. K. Chester as Countess Kardoff, Frank I. Frayae, Jr., as Jacko, S. K. Chester as Countess Kardoff, Frank I. Frayae, Jr., as Jacko, S. K. Chester as Countess Kardoff, Frank I. Frayae, Jr., as Jacko, S. K. Chester as Countess Kardoff, Frank I. Frayae, Jr., as Jacko, S. K. Chester as Countess Kardoff, Frank I. Frayae enterning he class in every respect. The fire scene is the most realistic ever witnessed here. Mr. Frayne entering the lion's den is a very thrilling scene, ever to be remembered by the gallery gods. The trained dog, Jack, caused considerable loud cheering, especially when he went to the burning hut, untied the rope holding the door, allowing Mardo to come forth. During many parts of the play the audience seemed to be spellbound.

ROCK ISLAND.

many parts of the play the ausience seemed to be spellbound.

ROCK ISLAND.

Harper's Theatre (Charles A. Steele, manager): Ioha Dillon opened the new year s with Wanted the Earth. The business small enough to discourage even Joha Dillon. Pair Rooney delighted a small audience d. The present manager of the Harper Theatre is very anxious to be relieved of his position and a change will occur within the week. Business has been fearfully bad during the past four months which I partly attribute to the weak class of entertainments presented.

ROCKFORD.

Opera House (C. C. Jones, manager): Around the World in Eighty Days and small house. Sol Smith Russell in Bewitched 6; benefit of Rockford Lodge No. 64, B. P. O. Elks: crowded house; best of satisfaction.

KANKAKEE.

Arcade Opera House (H. C. Clarke, manager): Mason and Morgan's Uncle Tom's Cabin co. to good business s.

ness.
Grand Opera House (A. St. Lorenz, manager):
Right's Right 5-7; fair business.

OPERA House 'F. A. Shewood, manager): Michael trogoff to medium business. Performance gave good atisfaction. Pat Rooney presented Pat's Wardrobe 7 p a good house.

INDIANA. INDIANAPOLIS.

INDIANAPOLIS.

The New Year's attractions at the various theatres opened to unusual matinces, and the business decreased but slightly during the week.

At the Grand Sol Smith Russell appeared in his new play Bewitched. The absence of merit in the play is not an exception to the show that a one-man part needs a "one-man show." As an introduction for the individualities of Russell it well subserves its ends. The cover of the shown in the shown is as good as it was expected to be and the attendance was immense. Frank Mayo, in Royal Guard and Nordeek 5-7, and had good house. Alice Fisher, Mayo's leading support, is an Indiana girl, claiming Terre Haute as her home. Hermann is announced for 13-14-

Terre Haute as her home. Hermann is announced for livid.

At English's the New Year's attraction was Gilbert, Donnelly and Girard in Natural Gas.

At the Museum Lottic Church played New Year's week, presenting Pa-pa-to and Unknown.

Elbow shote: The Musee now has a "skeleton dude," a sy war old, sis foot man weighing less than fifty pounds.—T. A. Johnson, manager of Big Winnie, the Sop pound African beauty, is arranging to open a teneral museum here.—John T. Dickson, Treasurer of the Museum, is soon to be married.—The Elks issue invitations to all male members of visiting theatrical cos., offering hospitalities of the club room during stay in this city. Actors and managers much frequent them.—The Hollywood childrer will soon go on the road for a short season.—The Natural Gas co. played in San Francisco on Christmas Day and in Indianapolis on New Year's Day, and soot much of a iump, either.

TERRE HAUTE.

Opers House (Wilson Naylor, manager): Frank Mayo gave two performances of The Royal Guard and presented No deck ~ 3; good business. Frank I. Frayne frew a top-heavy house 6, presenting Mardo, with its complement of wild animals. Powers' Ivy Leaf co. delighted a good audience 7. The co. includes some excellent singers.

Itsmer Alice Fischer, of the Mayo co., was presented

ighted a good audience 7. The co. includes some silent singers.

some: Alice Fischer, of the Mayo co., was presented han elegant gold watch and chain by ber friends of place, this being her home. Miss Fischer held a spition at her residence on New Year's.—John R. ger will produce his musical comedy, A Swell Affair, ha semi-professional co., 14-14.

KOKOMO.

Dera House (Howard E. Henderson, manager): The use has been dark past week. Two Old Cronies come

SOUTH BEND, house (J. V. Farrar, manager): dell Brothers' Minstrels came to good house 2-4-m and Morgan's Uncle Tom's Cabin played to full

6-7.

Pr Opera House (I. and J. D. Oliver, managers):
sha 9, to the largest bouse this season. Every
se sold and the box-office closed before nine. As
the It was the card. Nat Goodwin is booked for

MICHIGAN CITY.

The House (Weiler and Leist, managers): Bost
Opera co. engagement played 4-7 here to forms, giving splendid satisfaction, presenting to, Ulivette, Mikado.

descents, Given piecade antataction, presenting La fascotte, Olivette, Minado.

FORT WAYNE.

Masonic Temple (james H. Simonson, manager): fattie Vichers in Jacquise and Cherub Dec. 19-30 drewing houses and added new strength to her aiready troughold on Fort Wayne theatre-going people. Missichers is becoming quite as great a favorite here as fate Canteton, Lotta, Jarbeau and other popular sounetten. J. B. Polk 14.

Academy of Music (Colonel John A. Scott, manager): Dominisk Murray op-sed a three nights' engagement bee, so in Right's Right, but on account of bad weather and poor business classed 47. Mr. Murray certainly has strong piece in Right's Right, and in producing it in presissority manner. His co. is a good one and qually share the honors with the star. Fields' United beetsite Missirels Dec. 31, mat usee and evening; busique fair; general satirgueurs lastir face, is equal in point merit to many playing at advanced prices. Items: William Friend, late comedian with Louise Ide co., is here. Mr. Friend's father and brothers Fry on a large mercantile business in this city.

IOWA.

House (J. N. Coldren, manager): A severe recested Streets of New York from drawing a me Dec. ps. George C. Boniface was excellent hadger.

COUNCIL BLUFFS. Duhany Opera House (John Hohany, proprietor):
C. R. Gardiner's Only a Farmer's Daughter on Dec.
31, matines and at night. The attendance was not very
ingue, the disagreeable weather preventing, but the audisaces were well pleased with the performance. Streets
of New York s to a large house. The co. is composed
of first-class people, and the enthusiasm of the auditions whosed they were well entertained. Herr Andre's
Alpine Warkless 3 to small but enthusiants audience.
The instrumental and vocal music were very fine.

Around the Ward co. 12; Dan Sully's co. 16.

MARSHALLTOWN.

MARSHALLTOWN.

dhury Opera House (D. R. Sumhardo, manager)

arble Bramatic co, played to full house week of

d gave general satisfaction. Gorman Brothers

Ministrels os.

KEOKUK.

Reschult Opera House (D. R. Craig, manager): Pat
Rossey came to large and well pleaned audience 4. Pat
in his specialties and the Southern Quartette in songs
and pleaning ministrous were redemanded until fatigue
prevented them from responding to encores. Milton
Nobles 16, Hondman Blind 16-21, Rentfrow's Pathinders
19-26, Bitmine Maddern in Caurice 30.

Holiday Happenings: Pat Rossey was presented by
his co, with a handsonse watch-charm Christman Day.
It is a gold horseshoe studded with diamonds and
having in the contre on eli's head,—Fred. Wilson, the
reteran ministrel performer and manager, at present
managing Pat Rossey, says the only New Year's presout he received was the pope's nose off the turkey his
family had for dissey. It was sent to him by his young,
teautiful and accomplished daughter through the out
to Creston, Iowa.

Opera House (Non-in, Albert and Toomey, managers):
Streets of New York came a to good house. Around
the World in Eighty Days reached here; and entertained a large audience. Jules Murray, business manager for Around the World in Eighty Days, enjoyed the
Streets of New York with your correspondent. John
Dillon 1a.

ATCHISON.

ATCHISON.

oin Mayo Dec. p. in Davy Crockett; fair house,
m supported by a very poor co, and gave rather a
performance. Charles L. Andrews' co. in Michael
serformance. Some of the specialty features

were very good, but aside from that the co. was not well

were very good, but aside from that the co. was not well received.

LEAVENWORTH.

Crawford's Opera House L. M. Crawford. manager); Edwin F. Mayo, assisted by Mabel Leonard, in Davy Crockett, to a fair house Dec. 3r. Michael Strogoff, by Charles L. Andrew's Co., s. The business was not as good as they deserved. Harrison and Rogers' co. in Bart'ey Campbell's great Irish' drams, My Geraldine, 4. had a good house, aithough there were local entertainments that detracted largely.

TOPEKA.

Grand Opera House (C. F. Kendall, proorietor): Milton Nobies, supported by his wife. Dollie Woolwine Nobies, and one of the best chosen and most evenly balanced c.s. that we have ever seen in Topeka, gave us a genuine treat Dec. 31. in Mr. Nobles' latest and by all olds best play, From Sire to Soc. It is the strongest play we have nad here since Fanny Davenport gave us Fedora. Mr. Nobles is, without doubt, the most perfect exponent of the refined American gambler on our stage to-dav, and in this play he has the best poss ble chances for the display of his peculiar and inmitable talents and mannerisms. The honors were divided between him and his wife, who gave us a remarkably aympathetic interpretation of her dual characters, and in the rendition of her songs showed not a little of the heaven-born gift which has made her sister, Laura Bellini, famous. The stars were ably supported by May Bardell as Countess Waldaur, Thomas M. Hunter as Dr. Mandrake, H. D. Cilfton as Hardy, the gambler, and Charles Canfield as the Sheriff. The audience completely packed the house.

Crawford's Opera House (L. M. Crawford, manager): Atkins Lawrence in Michael Strongoff any manager):

Clifton as Hardy, the gambler, and Charles Canfield as the Sheriff. The audience completely packed the house.

Crawford's Opera House (L. M. Crawford, manager): Atkins Lawrence in Michiel Strogoff, supported by a very strong co., and further aided and abetted by a special lot of scenery and grand ballet, Dec. 30.

PARSONS.

Opera House (L. L. Baird, manager): Pauline Markham failed to show 2; cause unknown. E. R. Elmer lectures 23.5; Streets of New York 50.

WICHITA.

Crawford's Opera House (L. M., Crawford, manager); Cora Van Tassel's Hidden Hand co. to good business 2-1. Co. not very strong, but advertise like a circus and catch the masses.

Ganfield Opera House (J. A. Ark, manager): Frank Lindon continued engagement Dec. 29-31, producing Duke's Motto, Blow for Blow, and Dreams. Business only fair. Local talent are doing The Drummer Boy this week and are drawing big. Manager Ark does Fatty Smith to perfection.

Main Street Theatie (J. A. Lodge, manager): The Wallace Sisters in Jacquette and A Boy Hero are drawing good crowds this week. N.xt week, Laura Dainty. Museum: The excellent stock co. are doing The Banker's Danghter to large crowds. George Manning and Allen and Delmain, in specialities, are the attractions in the curio hall.

MCPHERSON.

Opera House (E. H. Hethecker, manager): Minnie

McPHERSON.

McPHERSON.

Opera House (E. H. Heithecker, manager): Minnie Maddern in Caprice Dec. 24; fair business. Co. good. Cora Van Tassel 4; good business. Entire co. gave good sath faction in Hidden Hand.

good sath faction in Hidden Hand.

KINGMAN.
Garfield Opera House (C. F. Mears, manager): Cora
Variassel's Hidden Hand co, played to a fair house
Dec. 31. The co. and scenic effects were excellent.
Frank Lindon, supported by Harry Barlow and a fair
co, presented Monte Cristo, Duke's Motto, and Damon
and Pythias s-4: fair business. Georgia Minstrels 30.

KENTUCKY.

PADUCAH.

Morton Opera House (John Quigley, proprietor):
Fowler's and Warmington's Skipped by the Light of
the Moon co, gave one of their laughable entertainments 3 to a crowded house.

LEXINGTON.

New Opera House (Scott and Mann, managers):
Joseph Adelman in May Blossom s to fair house. MacCollin Opera co. 3-4, presenting Merry War and Blue
Stocking. Fowler and Warmington in Skipped by the
Light of the Moon 6.

LOUISIANA.

SHREVEPORT.
Tally's Opera House (Leon M. Carter, manager):
The Grismer-Davis co. presented Called Back and
Wages of Sin, matice and night s, to 'air audience.
Salsbury's Troubadors appeared in Humming Bird s
to enthusiastic audience. F. C. Bangs and Miss Helen
Leigh presented Francesca da Rimini 6 and were
greeted by an immense crowd.

MAINE.

MAINE.

PORTLAND.

Park Theatre: Brennan and Quinn's Dramatic co. in Streets of New York. Galley Sizve, Led Astray, The Danites and Silver King have played to good houses and given satisfaction.

Items: The Amateurs do the Doctor of Alcantara and Trial by Jury 1:1-3. Hi Henry's Minstrels give one performance 13. James Gilbert, who gave us one of the finest productions of Mikado and whose charming wife (Florence Bate) achieved such a success as Pitti Sing two seasons ago, are at the head of a fine co., who are to give us Boccaccio, Iolanthe and Mikado 13-14. The Stockoridge course entertainment was a fine one and drew a crowded house. It is rumored that some of our prominent business men have agreed to supply the necessary funds for the erection of the new opera house, and the prospect for a suitable place of amusement is decidedly flattering, although no definite idea can yet be announced.

MARYLAND.

CUMBERLAND.

Academy of Music (H. W. Williamson, manager):
Patti Rosa delighted immense audiences 2-3, preducing
Bob and Love and Duty. Miss Rosa is quite a favorite
here. Aladdin 12, Maggie Mitchell 13-14.

MASSACHUSETTS.

HOLYOKE.

Opera House (Chase Brothers. managers): The Bennett and Moniton Opera co. B played to the sets bouses they have ever had here Dec. 36-31. The new prima donna. lessa Hatcher, is not a pronounced success, her acting being decidedly amateurish. Irene Murphy, although suffering from a severe cold, acquitted herself nobly and easily carried off the honse. Carrie Sweeney, another Holyoke favorite, needs no praise from me. Arthur Miller is improving with each season and his success well merited. Joe Armand is a pleasing tenor, and Messra. Hartman and Lodge are a very clever combine. The balance of the co. is adequate. Charles T. Parsloe's Grass Widow highly amused a fair house a and left a good impression. Elie Gardner, 'be Widow, is a charming zirl, and very clevely handles her part. The co. is a good one through.

erly handles her part. The co, is a good one throughout.

Pointers: Ferris Hartman, stage manager and comedian, left the B, and M. co, in Springfield y. Teddy is a good fellow and a clever comedian, and should not remain long at liberty.—Carl Alberte, an old friend of mine, still hasa tight grip upon the treasurership of the opera co.—The prima donon work told badly on Irene Murphy last season, and she is considerably thinner than when last I saw her. From thirteen to fifteen pounds is quite a drop. For particulars inquire of B, and M.—Had the pleasure of seeing 1882 come in with four congenial members of the opera co. "Tommy, I see you"—Among I rene Murphy's Christmas presents were a sealskin cap and gloves.—Raiph Ward, shead of Ulie Akerstrom, was here several days past week. Raiph was formerly correspondent of Northampton, and therefore has a sindly feeling for The Mirror.—I have been informed that the Helene Adell co. has closed season.—Irene Murphy makes a big hit as Nicholet in Fantine.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager):
The World was presented Dec. to to hardly a fair
house. Hyde's Specialty co. 31 gave a good show air
accured a good top-heavy house. The American and
Japanese Specialty co. opesed a three-night engagement s, and attracted a handful of people at each performance. The Japanese are wonderful. Frank Daniels in Little Puck 19.

Items: The American and Japanese Specialty co.
disbanded at the close of their engagement here.

LOWELL.

disbanded at the close of their engagement here.

LOWELL.

Music Hall (A. P. Partridge, proprietor): John E. Ince was the last attraction of the old year and had a miserable house. Lovenburg's Phantasies. 3-4, to poor andiences. Robert Mantell 5 to only fair business. Clara Louise Kellogg did not fare any better 7. Mrs. Potter in Juliet 9.

Items: J. Z. Little at Huntington Hall 11-15. Dan Leavitt now manages the stage at the Musee.

LYNN.

Music Hall (James F. Rock, manager): McNish, Johnson and Slavin's Minstrels to good business Dec. 31. Bob Slavin failed to materialize, and McNish did not appear except in the first part. Hennessey Brothers Minstrels to fair business at cheap prices. Charles Dickens 6; light house. Frank Daniels in Little Puck hept a large audience in roars of laughter 7.

FITCHBURG.

FITCHBURG.

Whitney's Opera House (J. W. Ogden, manager):
John S. Murphy in Shaun Rhue 2: good business. Keep
It Dark pleased a fair-sized audience 3. The Clara
Louise Kellogg co. readered a fine concert programme
and gave the fourth act of Il Trovatore 6. Large house

at advanced prices.

HAVERHILL.

Academy of Music (James F. West, manager):
The new year opened to big business with John S.
Moulton's Dramatic co, six nights in standard plays.
Co. fair; cheap prices. Tony Denier 17, Keep It Dark

City Theatre (W. W. Cross, manager): Frank Daniels in Little Pack was the only attraction for the week, and he drew a large and well-pleased audience 5. Januschek 12, Tony Denier's H. D. co. 14. Robert Mactell 23-24.

WALTHAM.

Music Hall (W. D. Bradstreet, manager): Pretty little Jennie Yeamans, one of the brightest and best soubrettes, sang and danced herself into favor with her audience 9. Of Our Jennie there is little to comment on and less to commend; house fair.

orettes, sang and danced herself into favor with her audience 5. Uf Our Jenuie there is little to comment on and less to commend; house fair.

CLINTON.

Opera House (George S. Gibson, manager): J. S. Murphy in Kerry Gow to a large house and weil pleased audience 3. The co. is composed of ladies and gentlemen in every sense of the word. Thanks to the managers for courtesies received. Clara Louise Kellogg Concert co. to fair house 5, but disappointed audience. Arlington's Banjo Quariette, in the Odd Fellows, course, 6. It was one of the best entertasments of the kind ever given in town, and to a very large audience. SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): The Bennett-Moulton Opera co. sang Mascotte, Erminie, Macaire, Fatunitza, Pinafore, Fautine, Bohemian Girl and Olivette 9-7, giving excellent satisfaction to overflowing houses. Jessie Hatcher and Ferris Hartman are both valuable acquisitions to the party, and atone in a great measure by their earnest and sensible efforts for the wearisome antics and often repulsive make-up of Ben Lodge. The chorus is a good one. Daniel Boone co. 13, R. B. Mantell 16, Minnie Palmer 17, Dion Boucicanit 25, Haalons (The Voyagers) 26, Murray and Murphy 27, Ullie/Aberstrom 30-Feb. 4.

City Hall: Reed's Band, of Hartford, assisted by Georgie Dean Spaulding, Gertrude May Lutkin and "Musical" Dale, gave an enjoyable concert 2 to a handful of people. Gilmore's Band 31.

Afterthoughts: A young man calling himself George C. Woodman, and claiming to be agent for Hi Henry's Minstrels, has been swindling managers and hotel-keepers in this section of late.—Springfield Lodge of Elks entertained the Bennett-Moulton co. evening 5.—Ferris Hartman resigned his position with the Bennett-Moulton co. 7, and will be succeeded by Ben Wolfe.

NEW BEDFORD.

entertained the Bennett-Moulton co. evening s.—Ferris Hartman resigned his position with the BennettMoulton co. 7, and will be succeeded by Ben Wolfe.

NEW BEDFORD.

Opera House (John S. Moulton, manager) Seveno
and Daly's Triple Alliance all last week; business fluctuating. Saveno is a whole show in himself. His feats
in mesmerism are truly wonderful. The one that struck
your correspondent as being the greatest proof of his
power was the sewing together of three boys—one
through the cheek and tongue, another through the
lower lip and another through the upper lip. Not a
drop of blood resulted from the puncture of the needle,
and the boys were delighted with the sensation, not
feeling the slightest pain. Keep It Dark 13, Charles
Dickens 19.

People's Theatre (William E. White, mananer):
Louise Pomeroy 5-7. This was Miss Pomeroy's accond
visit here, and she received a cordial reception from a
large audience. She received deserved applause for her
fine work, especially as Hamlet. Her support was very
superior, and much better than past season. Leslie
Gossin deserves especial praise.

Things Various: John W. Palmoni, last year agent
for Louise Pomeroy, is her manager this year, and also
one of the proprietors of the co., and he is as bright as
a new dollar. He claims to be the youngest manager on
the road, and his claim is undoubtedly good, being but
ss. He reports business as rather poor so far, but is
confident of making money before the season closes.—
Wilton Corey, brother of Steve, the clever comedian
has been appointed one of Uncle Sam's letter-carriers.

Both the houses have felt the depressing influence of
the holidays. The business was quite light. Silver King 1814, Beanett and Moulton Opera co. week of 56. Tony
Denier's Humpty Dumpty 21 6. Dion Bouccastis 56-5,
14.

The Liem: The Veamans comb. collapsed here. Miss Yeamans had enough vioney with her to take the co, to New

1 wo Jones 3 4. The Drummer Boy by the G. A. K.
6-14.

Item: The Yeamans comb, collapsed here. Miss Yeamans had enough woney with her to take the co, to New
York, settle the hotel bills, etc. She was very much
disturbed by the occurrence, and at first refused to appear the second and last night, but Manager Wilkinson's
persuasive manner induced her to go on and fill the
date. I understand the co. is to be reorganized.—There
is a general complaint by the travelling cos. of bad
business, many attributing it to the holidays.

is a general compaint by the travelling cos. of bad business, many attributing it to the holidays.

TAUNTON.

Music Hall (A. B. White, proprietor): Frank Paniels presented for the first time in the city his new piece, Little Puck, 5, to large house. Audience is roars. Mr. Daniels proved in mid-fa comedian of no mean order by his assumption of the character of Packingham Giltedge. His every movement is original. Bessie Sanson, George Wuodward and Robert Fraser are the only members of co. deserving of mention.

LAWRENCE.

Opera House (A. L. Graut, manager): John E. Ince in Fun in a Boarding Scho i to fair house. Co. fair, Little Millic Smith in her dancing deserved mention. Lovenburg Fantasies 5-7 to poor business.

SALEM.

Mechanics' Hall (Andrews, Moulton and Johnson, managers): Hennessy Brothers Ideal Minstrels to fair houses 5-7.

Lovenum Hall (G. W. Buffum, managers): Daniels'

managers): Hennessy Brothers Ideal Minstrels to fair houses 57. Lyceum Hall (G. W. Buffum, manager): Daniels' Concert co. 2-7 to big houses.

CHELSEA.

Academy of Music (James B. Field, manager): Keep It Dark was played before a large audience 6. This being the first appearance of this co. in this city, and a very nee performance was given. The co., as a whole, was very good,

MICHIGAN.

every performance. This week Rentz-Santley Burlerque co.

GRAND RAPIDS.

Powers' Opera House (Fred. G. Berger. lessee): Modjeska as Adrienne 2. Of course the andience was large and brilliant and the star's work arristic. especially in the last act, she having elaborated the death scene since your correspondent last saw her in the part. William Morris' Maurice de Saxe was a smooth but cold performance, while Mary Shaw's Princess was a remarkably forcible effort, closely dividing the laurels with the star. The Still Alarm, with the real hores and fire e gine, failed to catch the town 5-6 in a financial way at least. The co. is good, the play clever and the scenes most realistic. Agnes Herndon, 19-14; Na. Goodwin, 16; John F. Ward. 18-19.

Redmond's Grand (C. H. Garwood, manager): Bartram and Burbidge's Night Off s-a. This was the mitial presentation of the comedy here and it went with a roar, the clever situations and lines being well appreciated. The co., which inclu-ed Ernest Bartram, C. J. Burbidge. Mrs. Ebsrle and Alice Evans, was proficient. Charley Garwood's Little Nugget repeated its success of a few months ago 5.7. Riley and Wood's co., 9-11; Charics A. Gardner 1-14.

Items: Ida S ddons' gay and festive blondes failed to make our local ball heads happy this week at the Wonder of the make our local ball heads happy this week at the Wonder of the many pleasant entertainments given by the jolly Order. The misstrels introduced Brothers George E Gouge, Manager of P.wer's; Charles Schofield, Zach Advich, Edward Lowe, Gene Jones and others in black faces, who sang, danced and joked their way into great favor. Lloyd Breeze (E. R.) acted chairman, as only he can.

EAST SAGINAW.

Lloyd Breeze (E. R.) acted chairman, as only he can.

KAST SAGINAW.

Academy of Music (Clay, Powers and Buckley, managers: The engagement of Agues Herodon and supporting co. was a success. Large audiences greeted her both at the matinee and evening performance 2. She will carry from Saginaw the pleasing knowledge that she played to the largest matinee audience in the history of the Academy. Married But Not Matted was presented in the afternoon to the entire satisfaction and delight of those who witnessed the performance, and the Commercial Tourist's Bride in the evening. Graceful and swee -voiced Modjeska played Viola in Twelfth Night to a very large and appreciative audience. Actoress called before the curtain. A large audience greeted Harry Lacy in a Stil Alarm 4. This thrilling drama was given in a manner highly satisfactory to those present. Reily's Vaudeville co., 12; Clara Morris, 19-30.

KALAMAZOO.

Academy of Music (J. W. Slocum, manager): Power's
Ivy Leaf co. played a return engagement s to a full
house. A Nicht Off co. pleased a small audience s.
Still Alarm 7 had a good house and gave excellent satisfaction.

Items: The management of the Still Alarm co. highly
complimented Manager Slocum in regard to the manner
in which the scenery was handled on the stage.

BATTLE CRAKK.

MINNESOTA.

MINNESOTA.

MINNESOTA.

Grand Opera House (J. F. Conklin, manager): Conried's Gipsy Baron co. week of s to large;houses. The presentation is excellent in every respect; the music, the singring, individual and chorus, and the stage settings all harmonize perfectly, making the performance thoroughly charming. Laura Belliui's beautiful voice thrills everyone with its richness and purity. Helen you Denhoff and Lydia O'Nelli sustained their roles admirably, and have greatly improved in the management of their voices. How a man can be funny in this opera is a puzzle, but Jacques Krueger more than succeeds.

Henoepin Avenue Theatre (E. F. Richards, manager): Hoodman Blind, week of s to large and appreciative houses. This is by far the strongest melodrama presented here this season. The performance is in every respect a strong one. Frederic de Belleville is a magnificent Jack Yeulett, both in appearance and acting. His deep, sonorous voice portrayed the varying emotions of the heart-wrung man with tremendous power. Viola Allen's work in the dual role of Nance and Jeas was admirable. The other parts were unusually well cast, Harry Braham as Chibbles and George S. Flemming as Kridge deserving special mention. Scenic effects very striking.

Mention: The Flour City Toboggan Club entertained the members of the Gipsy Baron co. at their silde one aiteranoon this week. Everybody had a roval time, and Manager Fitzgera'd made himself forever famous by turning a somersault while going at full speed down the incline. Actor and acrobat, etc.—The members of the Hoodman Blind co. were immensely pleased with the accommodations of the Hennepin Avenue Theatre. De Belleville ensconced behind his pipe remarked to your correspondent that it was a positive luxury to act in such a house; and Miss Viola Allen said she was astonished to find her dressing-reom "as warm as tosat and as clean as a lady's parlor."

ST. PAUL.

Grand Opera House (L. N. Scott, manager):

len said she was astonished to field her dressing-room "as warm as tosst and as clean as a lady's parlor."

Grand Opera House (L. N. Scott, manager): The Bostonians week s, eight performances, presenting Bohemian Girl, The Poachers, Fatinitzs, Fanchonette, Fra Diavolo. Large, fashionable and representative audiences greeted the co. Marie Stone is a charming and very clever artiste, and it is a pleasure to hear her rich, s est voice in the roles she assumed. Miss Stone was presented with a handsome floral ship. Agnes Huntington made a bit in the dual role of Fatinitza and Valdimir. Miss Huntington's rich, sowerful voice and clever acting won applause. Miss Stone as the Princess, Tom Karl as Hurdy, and H. C. Barnabee as the Pasha finely rendered their roles. The trio in the third act was well executed by Miss Stone, Miss Huntington and Mr. Karl. The audience enthusiastically demanded a triple encore. Agnes Huntington, a great favorite of the St. George's Saow-Shoe Club, was complimented by its members attending her performances in a body in full careival costume. They presented her with a heantiful floral, a snow-shoe covered with white roses, in the center of which the red cross of St. George. Miss Stone was presented with a large basket of beautiful roses. The opera was well staged. Fanchonette was finely rendered. Marie Stone, W. H. Macdonald, H. C. Barnabee. Lottle Crutshanh. Menn Cleary and George Frothingham in the cast. The engagement proved an artistic and a financial success.

Olympic Theatre (Edwin P. Hilton, manager): Lilly Clay's Gaiety co., 2 y presented The Little Devil's Revel. a good performance, to crowded houses. Alice Townsend was the favorite; the Amazonian march was a taking feature.

DULUTH:

Grand Opers House (John T. Condon, manager):

Grand Opers House (John T. Condon, manager):
Ovid Musin Concert co + 3 to poor houses. Pinafore
was given by amateur talent 3 to a large audience.

MISSISSIPPI.

Robinson's Orders House (Dreyfus and Evans, managers): Marie Prescott, 4-3, pisyed Ingomer and As You Lise It, to very good houses, in spite of bad weather, which seems to fail to the lot of the cos, for the past few weeks. Everybody very well pleased with the co. The Legislature, now in session, swells the lists of playgoers somewhat.

MISSOURI.

HANNIBAL.

Park Opera House (J. B. Price, manager): Salsbury's Troubadours Dec. 34; fine performance; good house. Charles T. Ellis Dec. 39; fair performance, poor house. Audrews' Michael Strogoff co. 3; fair performance to big house. Henry Chanfrau 11; Lost in Loudon 16; Kate Castleton 35; Minnie Maddern 31.

Park Opera House (J. B. Friot, manager): Salsbury's Troubadours Dec. sq; fine performance; good house. Charles T. Ellis Dec. sq; fair performance; good house. Charles T. Ellis Dec. sq; fair performance to big house. Heary Chanfrau 11; Lost In London 16; Kate Castleton sq; Minnie Maddern 31.

KANSAS CITY

Coates: Milton Nobles opened Monday evening in his cew play, From Sire to Son, and played a week's gagement to good houses. The play is well written and Milton Nobles as the California gambler made fine impression. His wife also appeared to good advantage, and has an exceedingly good part. Tie co, is well balanced.

Gillis: Newton Beers made his first appearance in Kansas City Monday evening in Lost in London, and played to good business throughout the welk. Mr. Beers made himself a strong favorite. He was ably supported by Jessie Le- Ransolsh. The play is supplemented with two fairy ballets and musical artists, which makes it doubly attractive.

Warder TOWN.

City Opera House (E. M. Gates, manager): Duslap Opera Co, in Black Hussar's; drew a large and fashloaded.—Montage Gates succeeded in satisfying him and other members, and the curtain was rusq up him and other members, and the curtain was rusq up him and other members, and the curtain was rusq up him and other members, and the curtain was rusq up him and other members, and the curtain was rusq up him and other members, and the curtain was rusq up him and other members, and the curtain was rusq up him and other members, and the curtain was rusq up him and other members, and the curtain was rusq up him and other members, and the curtain was rusq up him and other members, and the curtain was rusq up him and other members, and the curtain was rusq up him and other members, and the curtain was rusq up him and other members, and the curtain was rusq up him and other members, and the curtain was rusq up him and other members, and the curtain was rusq up him and other members, and the curtain was rusq up him and other members, and the curtain was rusq up him and o

new specialties are introduced and the performance levery laughable.

Ninth Street Theatre: The mere mention of this house is the sysonym for "standing-room only" houses, and Dan Sully's opening Monday evening in Daddy Nolan was no exception to the rule. Of course every night was a repetition of the first. Corner Grocery alternated with Daddy Nolan in presentation.

Gosejy: The auditorium of the Warder Grand has been considerably improved, and the henting facilities seem to be quite adequate.—The Dan Sully co, witnessed Pat Roosey at the Ninth Street Theatre 1.—Milton Nobies has cancelled his engagements of one-night stands, and will play at the Warder Grand, presenting, besides his regular repertoire, The Phanix.—Lizzie Derions, of the Dalys' co., was very ill on Wednesday evening, scarcely able to appear on the stage, and her part was cut considerably.

L'OUISIANA.

Burnett Opera House (O. C. Bryson, manager): J. H. Halladay's Colored Georgia Minstrels to a crowded house 6, giving one of the best performances ever offered by a minstrel co. Chanfrau 12; Robinson and McAlister's Irish Society co. 21; Beach and Bowers' Minstrels 30.

SEDALIA.

Opera House (H. W. Wood, manager): Charles L. Addrews had a fine andience 4, to witness his co.'s production of Nichael Strogoff. The Dalys in Upside Down were enjoyed by good attendance 5; Powers' Ivy Leaf 16.

Leaf 16.

MOBERLY.

Hegarty's New Opera House (C. E. Craig, manager):
The McGibeav Family entertained small but appreciative audiences 4-5.

Apgar's Opera House (C. P. Apgar, lessee): Love's
Colored Minstrels and Band played to fair-sized house

4-5.

ST. JOEEPH.

Tootle's Opera House (R. S. Douglas, manager):
The Daly co., in their new play, Upside Down, Dec.
30-31, to good business. My Geraldine co. 9-3, with
New Year's matinee, to large business. Co. good.

COLUMBIA.
Fred. Felton's Star Theatre co. played here week to fair business s. Kate Castleton s4, our next attraction. NEBRASKA.

OMAHA.

Opera House (Thomas F. Boyd, manager): Newton Beers in Lost in London Dec. so-31 to good business. A very incongruous performance, giving fair satisfaction. Bartholomew's Equine Paradox week of s. M. B. Leavitt has a grievance against Thu Misrox and declines to honor its credentials. Coaried's Opera co. 13-14; Dixey 16-17; Marinelli's Big Four 18-19 Grand Opera House: Only a Farmer's Daughter to fair business week of s; My Geraldine co. 13-14.

NEBRASKA CITY.

Pair business week of s; my Geraldine Co. 19-14.

NEBRASKA CITY,
Opera House (W. B. Sloan, manager): The Andrews
Opera co. opened engagement of three night's and
Saturday matinee Dec. så, presenting Mikado, La Mascotte, Giroft: Girofta and Patience. Highly successful

Harry Webber in Nip and Tuck Jan. 4 to a fair house.

BAY CITY.

Grand Opera House (Clay, Buckley and Power, managers): E. H. Sothern to fair house Dec. 31. Still Alarm full house 3-3; audiences enthusiastic over the merits of the play. The first engine scene was the most realistic of any representation we have ever had there. Modjesks as Mary Stewart played to a refined audience, who were spell-bound at times by her superb acting. Agnes Herndon, 7-13; John Ward, 23; Clara Morris, 17-18; MacCollin Opera co, 23.

Hibbard Opera House (W. Waidton, manager): E. H. Sothern in The Highest Bidder delighted a good house. Support excellent, Dec. 39. Harry Webber in Nip and Tuck to light houses 2-3. The Still Alarm 9.

Assembly Opera House (N. G. Davis, manager): Harry Robinson in Bloasom Brae opened 2-7. Business fair.

FILINT.

Music Hall (H. E. Thaver, manager): Sisson and Cawthorn's Little Nugget Dec. 30; fair house; the most laughable play of the season.

MINNESOTA.

M

Opera House (J. D. P. Wingate, manager); Barlo Brothers and Frost's Minstrels gave fair performance; Star course opens to with Leland Powers. Charle Stedman's co. in Our Boarding-House 16; Keep I Dark 18; Gilmore's Band in a matinee sy.

NEW JERSEY.

NEW JERSEY.

TRENTON.

Taylor Opera House (John Taylor, manager): Wilson and Rankin's Minatrels s. Fine audiences greeted this co. both afternoon and evening. The first part is new and merry with good music and bright jokes. George Wilson was as funny as ever. Agues Proctor, supported by a strong co., presented Love's Revenge 5. The audience was not as large as the merits of play and player deserved. The Rag Baby delighted s large house 7. Charles Reed as Old Sport made quite a hit. His support was very good. Prof. Morris' Kquise and Canine Paradox 19-14, McNish, Slavin and Johnson 16, Annie Pixley 18, Atkinson and Cook 23.

Manonic Temple Theatre (A Philios, manager): The Emily Soldene co. drew very large houses s-4. The co, gave a first-class performance.

PLAINFIELD.

co, gave a first-class performance.

PLAINFIELD.

Music Hall (Craig A. Marsh, manager): W. I.
Florence as Captain Cuttle attracted but a very small house 3. His support was very unsatisfactory, and the absence of Mrs. Florence from the cast hurt the business. McN., J. and S. Minstrels 17.

SOMERVILLE.

Mirror Hall (William M. Alberti, proprietor): Tuesday evening 3 Kirtland Calhoun's Jollities co. in the Electric Spark delighted the patrons of Mirror Hall. The performance was smooth, bright and withal musically fine.

NEW YORK.

NEW YORK.

BUFFALO.

Academy of Music (Meech Brothers, managers): Joseph Murphy's engagement last week was, as usual, a paying one. Besides Shaun Rhue and Kerry Gow. The Donagh was riven. The panoramic views of Kiliarney Lakes in the second act were much admired. N. C. Goodwin and Frankie Kemble divide this week, Court Street Theatre (H. R. Jacobs, manager): Beacon Lights, which opened the new year, had an over-flowing house at both performances. Their business continued very large for the week;

Grand Opera House (H. R. Jacobs, manager): Echo was the bill, with Beulah, the Mexican sectress, as the star, p-y. Business outside of the holiday was not very large. Stricken Blind, under Mr. Jacobs' own management, o-14.

Harry Williams' Specialty co. were at the Adelphi last week and met with success. J. J. Lossenger's Coasolidation follows.

Howard's Sam'l of Posen co. pleased large audiences at the Grand Central. Under the Lash opened 9-14.

Items: J. B. Brows, of Beulah's co., was slightly cit while arresting that lady's arm at one performance. Instead of grasping her wrist, he caught the dagger, and as a result has been wearing a bandage since.

ROCHESTER.

Grand Opera House (P. H. Lehnen, manager): Aronson's Casino co. appeared p-4 in Erminie to large audiences. Kate Claston in The Two Orphans 5; light house. Barry and Fay drew good business in McKenn's Flirtation 6-y, The Golden Giant 19-14.

Academy of Music (Jacobs and Froctor, managem): H. R. Jacobs' co., in The Wages of Sin, appeared the past week to packed houses. This week, Minsile Ocar Gray; next, Pack's Bad Boy.

Casino Business good last week. Present week a continuation of variety.

continuation of variety.

Opera House (C. M. Brown, manager): The comedy sunbeam, Mora, week of s. to the largest business ever done here. Verdict—a universal favorite.

Kingsbury's Grand (S Kingsbury, manager): Maud Banks and an excellent to, gave a strong presentation of loan of Arc to fair business 5 Scorer-Willard co.

AMSTERDAM.

Opera House (A. J. Neff, manager); Bishop's Mu
Landing co. No. s played to crowded house s.

Temple as Little Maggs secured, as she deserved,
hearty compliments of the audience. Rudolph As
son's Comic Opera co. presented Erminis to the lar
and most select audience of the season 6. The o and most select audience of the season a was given in fine style. The co. in a strong ing many excellent voices, and the chorus ited and harmonious, while the orchestre that could be desired. The contumen and were very fine. Jenaette St. Hinn was vivacious Erminie. Jennie Weathersby's is of the Princess de Gramponeur was mit and well conceived. Harry Hilliard has and sang the part of the Marquis' secretary Messers. Solomon and Walton as the two th themselves capital conseilans as well as the the theorem of the secretary of the second of the s

AUBURN.
Academy of Music (E. J. Matson, manager): P
ton College Glee Club drew a fair house 4. Are
Comic Opera co, in Erminie sang to a crowded be
ttem: Mamie Sutton who formerly lived here
earthusiastically received and literally loaded dow

Gowers.

OLEAN.

Opera House (Wagner and Reis, managers): the fourth time in two years in Forgiven Freder Bryton drew a large and fashionable audience 5. was cordially received. Mr. Bryton was honored by curtain call after second act.

GLOVERSVILLE.

Opera House (A. J. Kasson, manager): Grass Wide by C. T. Parsice 6. Fair house. Well received as well presented. Starlight, by Miss Sarbau, 16.

Osaringat, by Miss Sarbeau, 16.

OSWEGO,

Academy of Music (Wallace H. Frisbie, manager);
Dunian Opera co. in Black Hussar drew small house.
They will soon close their reason. Bennett-Moulton
Come Opera co. played to good business 2-4, presenting popular operas. Kate Claston in Two Orphans's,
did a good business, giving usual even performance,
Modjeska 26.

Modjeska 26.

KINGSTON.

Opera House (C. V. DuBois, manager:: Agnes
Proctor, supported by an excellent co. s, in Love's Revenge. Good house and general satisfaction gives.

Wilson and Rankin's Minstrels 2, to crossed.

[CONTINUED ON ENDINGS PAGE.]

NEW YORK MIRROR

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HAKRISON GREY FISKE, . . EDITOR

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MIRROR LETTER-LIST. Jeffrey, Ida Jack, E. B.

The New York Mirror has the Largest Dramatic Circulation in America.

A "Notice" for Mr. Comstock.

A few weeks ago New York was irriated by the arrest of a well-known Fifth avenue picture dealer for having in his sion and offering for sale photographic copies of noted pictures by Euean painters. Mr. Anthony Com stock's active and acute imagination filled these pictures with pruriency, and on Mr. Anthony Comstock's complaint the artdealer was arrested.

The daily papers took the matter up, and got the sense of the rational portion of the community with respect to it. That sense was found to be almost universally opposed lo Mr. Ahthony Comstock's lewd interpretation of accepted artistic conceptions. The opinion was also very generally expressed both in public and private that Mr. Anthony Comstock, excellent as are the principles and purposes of the Society to whose interests his services are devoted, was becoming an intolerable nuisance.

Very often a misconception or misunderstanding of motives leads to unjustly severe judgment. It is always well before proclaiming convictions to allow them ample time to settle.

Perhaps criticism on Mr. Anthony Comstock's action would have been less harsh had people waited for the innocent little publisher's announcement with its request fora "notice," that THE MIRROR has just received. It contains the interesting information that Mr. Anthony Comstock has written a little book on the subject of Morals versus Art. It goes on to say that-

The recent arrests in New York for a violation of the law have created intense excitement. The book should have a wide circulation, and it will be mailed to any se for ten cents, or a spealal price per hundred.

The man who finds obscenity in the ing some kind of home and character.

masterpieces of the salon probably blushed as a babe because he must needs drink nourishment from Nature's fount; but the man who, posing as a guardian of public morals, advertises himself or his book by means of a sensation that he himself has created, lays himself open to the suspicion of being a sham and a hypocrite.

Native Work Ascendant.

Let us glance over the list of entertainments now before the New York public at twelve theatres:

Madison Square	Elaine	
Union Square	Henrietta	do.
Standard		do.
Wallack's		
Harrigan's Park		
Fifth Avenue	Dr Jekyll	
Lyceum		
Dockstader's		
Fourteenth Street		
Bij nu Opera House	Corsair.	
Niblo's	Run of Luck	
Grand Opera House	Jim the Penman	do.

A similar list picked up almost any time in mid-season twenty years ago would reveal no such strongly preponderant nationality in our amusements. On the contrary English productions were wellnigh universal. We got our plays, like our wines, from abroad.

Let us look across the sea to London, our big cousin in metropolitanism. There we find an extraordinary and unprecedented state of affairs. The theatrical atmosphere is laden with Americanism. Mary Anderson holds Irving's stronghold bravely with A Winter's Tale; Grace Hawthorne is successfully managing the Princess' and pluckily presenting American plays, while other instances show that our players and playwrights are bent on sharing honors and emoluments abroad as well as monopolizing them here.

It is interesting to recall that the first opening made for the exportation of American artistic [produce to London dates back to 1860, when The Octoroon and The Colleen Bawn-two New York plays were presented there. They were quickly followed by The Poor of New York, and Jefferson as Rip Van Winkle in 1865. Since that time until now a steady progress has been going on in the matter of reducing the importation of English plays and actors to rational proportions and increasing the exportation of our produce of the same

The New York Herald is behind the age when it devotes a column of doubleleaded type to the production of a secondclass drama in London, while it stupidly ignores the claims of many important native productions. This is old-fashioned snobbery. The New York event which it overlooks or casually notices may be destined to occupy an enduring position on the London stage. Such has been the case in a dozen instances.

The productions of Theodora and La Tosca are examples of plays which were Herald-ed in a conspicuous manner. If a great success were to occur here in New York, either of actor, actress or new play, would the European Herald devote a double-leaded column and a "spread" heading to such an event?

The truth is the American shop is selfsupporting. We require no importation of any kind. The greater number of plays and actors that have been recently brought over have caused heavy losses to the speculators who have dealt in them.

Next season there will be added to the existing theatres four or five more new establishments-the new Broadway Theatre, a new theatre on Broadway and Thirtieth street, another in West Twentythird street, and one-perhaps two-in the building to be erected on the site of the Madison Square Garden. The steadily increasing popularity of the playhouse, the enormous growth of our population, make these theatrical enterprises feasible.

The present "tramp" system-so detestable to the actor, so fatal to artistic progress-shows some signs of giving way. The example of such managers as Messrs. Palmer, Frohman and Daly will very likely do much to restore, in a measure, the plan of resident companies. It is evident that if Misses Burroughs, Russell, Coghlan, Cayvan, Rehan and Dillon, and Messrs. Stoddart, Lewis, Drew, Fisher and Kelcev had been distributed among the "tramp" companies they would never have existed as prominent features of the New York stage. There are plenty of similar artists who only require a good manager to give them a local habitation and a

The world has never seen a city of the magnitude of New York-which vies with London and Paris in importance—which has no home for drama. London has sunk low enough, but if Deury Lane has become a Bowery Theatre and the Haymarket has fallen equally from its high estate as the home of comedy, we still find the Lyceum and the St. James' maintain-

We have all the materials here for two first-class theatres, one for tragedy and one for comedy. The prolonged success of Mr. Wallack before he deserted his flag and descended from his position, the steady success of Mr. Palmer, disclose undoubted results in the latter direction.

The supplies of material for tragedy are less apparent. The boom that Mr. Booth is enjoying is largely due to a popular uprising to counterbalance the boom of Mr. Irving. Let the Irving craze subside and the Booth boom will probably go down to the level it occupied two or three years ago. We have budding tragedians that may fill the bill; but not so if they become stars before they have cut their teeth.

Copyright.

It is seldom that such sensible, progressive ideas are expressed in a Presbyterian pulpit as those which the Rev. Dr. Henry Van Dyke uttered to his congregation in the Brick Church last Sunday morning. The clergyman said, as THE MIRROR has often said, the question of compensation to authors is to be discussed not in the light of politics or of economy, nor of national conrtesy, but in the light of moral law. The effects of literary piracy are felt in the diffusion of foreign novels, which people buy because they are cheap, in the discouragement of American literature, and in the demoralization of the popular conscience by a lack of consistency between our national professions and our national conduct. This inconsistency he aptly illustrated in the following words:

Our country professes to be founded on justice and the desire to secure to every man his natural right, and yet it refuses to recognize the right of intellectual operty within its own borders, if the owner be a citizen of another country. The effect of this po upon the moral sense of the nation must be just the same as that produced upon the meral sense of the boy if his father told him, "My son, it is a sin to steal a pin, but it is not a sin to steal a book from an English-

The interests of international copyright are now in good hands. There seems to be an unprecedented accession of friends to the cause. Let us hope it will not languish, for with the establishment of copyright relations abroad the native dramatic guild will profit equally with the literarians.

To the authors and their friends, there fore, we may confidently entrust the effort to secure an international copyright treaty, giving such assistance as we can. But all our energies should now be centered upon a matter of far greater urgency and concern to all classes of the professionauthors, actors, managers, play-ownerswhich is the passage of an amendment to the present defective and practically inoperative domestic copyright law, and which will serve to completely destroy the outrageous evil of wholesale play-piracy from which we now suffer, The opportunity to unite for this object is near at hand.

More Spots on the "Sun."

The dramatic editor of the Sun expresses admiration for dramatic newspapers that are "exactly fair and honest in their editorial conduct, indulging in no bushwhacking habits or questionable methods." This is an unexpected compliment to THE MIRROR. We are not lacking in appreciation any more than in fairness, but we sincerely wish that our contemporary were honestly qualified to speak in similar terms of its own editorial

The Sun's dramatic department, by the way, has latterly lost a good deal of its old time spirit and sparkle. An evidence of its paucity was seen last Sunday in its resurrection of the mildewed story of the joke perpetrated on Adelaide Neilson's husband by Florence, Bryant and the other knights of the late Edward Sothern's merry round-table. The Sun, as usual, twists what was once a good anecdote into pointless shape, and errs in stating its locale.

But this is not quite so bad as the mirthful messes served up by the Evening Sun's theatrical merryandrew. Last Saturday in a paragraph purporting to correct some trivial maccuracy in the World this ingenuous person referred to a lady who "has been starring in Fun on the Bristol at the Third Avenue Theatre this week." Fun on the Bristol was not played last week at the theatre named.

By no means would we remove these spots from the two Suns-we have become used to them. Their absence would deprive us of a regular and unfailing source of amusement.

Personal.

GRANGER -Maude Granger is making a second tour of the United States this season. BANQUET.-The Press Club's annual banquet will take place at Delmonico's on Feb.

McKee.-Mrs. Frank McKee (Isabelle Coe) presented her husband with a baby girl last

ADDISON.-On account of Illness, Grace Addison has been obliged to leave the Human Nature company.

FIELD -Frances Field has been ill in Omaha for a month past, but she is now reported to be convalescent.

MULLE.-Ida Mülle, the prima donna in etto, has returned to the city, and is continuing her musical studies.

CLAYTON. - Estelle Clayton is shortly going starring in her play, A Sad Coquette. H. S. Taylor has charge of the booking.

COGHLAN.-Rose Coghlan's quarrel with Abbey is but one of the series of unpleasant incidents of this season at Wallack's.

SMITH .- Fully \$1,500 was realized by John P. Smith through the benefit given him at the Star Theatre last Sunday evening.

MARLOWE -Virginia Marlowe is playing Nora in Kerry Gow with J. S. Murphy this eason, and winning many words of praise.

JOHNSTONE.—Sibyl Johnstone has recovered from her illness. She resumed her place in the cast of the Henrietta on Tuesday night. MARRIED.-George A. Waller, formerly

manager of Frank I. Frayne, and Marian Nevada West were married last Thursday in Chi-IRVING -It is said that Henry Irving hesi-

tates to visit San Francisco because he fears that he could not more than clear his heavy HARRINGTON -Helen Harrington has been

engaged for the part of Aladdin in The Arabian Nights. She opened in Boston on Monday night. MANTELL -A striking plaster - of - paris

placque of Robert Mantell has been made by the sculptor Baer, and is being used for advertising purposes. DAVENPORT -Louise Davenport (Mrs. W.

E. Sheridan) has returned to San Francisco from Australia. She was long Mr. Sheridan's leading woman, and became his wife a few years before his death.

HAVERLY .- J. H. Haverly is negotiating for the management of the Warder Grand Opera House, Kansas City. At this writing his prospects are bright. CHASE -Last week Arthur B. Chase re-

newed his contract with Lawrence Barrett for three years. He receives a certain sum weekly and a percentage of the receipts. AINSWORTH.-Stella Chase Ainsworth, a

recent San Francisco debutante, is preparing to enter the professional ranks. Whether her ambition is stellar or the stock is not mooted.

KELLERD.-Mrs. John E. Kellerd has been obliged to give up her engagement with the Florences in order to undergo an operation for cancer at the hands of the specialist, Dr. Hunter.

PLYMPTON.—Eben Plympton has been engaged for Mme. Modjeska's company, and will join that organization when it begins its engagement at the Fourteenth Street Theatre on Jan. 30.

CARRY -Edna Carey has made a success as May Joyce in A Dark Secret in Brooklyn. The local critics say that she acts the part with fervor and takes her ducking in the tank like a pretty sea-nymph.

ANDERSON.-Julia Anderson is in hope of soon being able to reorganize her company, which dispersed early in November owing to the star's illness. Miss Anderson is at her mother's residence in Newport.

HILFORDE -Last week Marie Hilforde closed a short but successful engagement at Philadelphia with the Hoop of Gold company. in which she played Ruth Bullion. She is at present in town and disengaged.

WILLIAMS -Nobles of the Mystic Shrine attended Gus Williams' opening in Boston on Monday night in a body and presented him William Harris made the speech.

WEBB .- Mrs. Harriet Webb, the distinguished reader, will introduce two of her pupils, Amy De Von and Belle Stevenson at an entertainment in Chickering Hall on Friday evening. Mrs. Webb will also be assisted by Mrs. Alice Shaw, the whistler, and Lilly Runals, -oprano.

Rosson.-Stuart Robson has been made a grandfather. On Friday last his daughter Alecia became the mother of a baby girl, and on Saturday night the comedian lost no time after the performance in travelling up to Cohasset to see the newcomer.

DAVIS .- J. K. Emmet, Jr., has presented J. Charles Davis with a handsome malacca cane surmounted by a silver crown. The crown supports a ball of lapis azuli, a precious stone from Russia which is considered lucky. Mr. Davis claims to possess the choicest collection of canes in this country.

BOUCICAULT.-Dion Boucicault for years has been writing a volume of memoirs. It will be, when completed, a unique and valuable work, embracing impressions of a remarkably wide circle of famous people transcribed while they were fresh in mind, besides recollections of events that have become historic. The publication is awaited eagerly.

YEAMANS -Jennie Yeamans is resting this week. She will reopen in Buffalo next Monday night with a strengthened company. In the meantime Our Jennie is being improved, and Miss Yeamans' part therein being made over to resemble the naive and mischievous Innocent Kidd, in which the little lady made such a hit in the original production of A Par-

The New Players' Club.

Last Friday Edwin Booth, Lawrence Barrett, A. M. Palmer, Joseph Jefferson, General Sherman, Mark Twain, T. B. Aldrich and other men prominent in dramatic and literary circles met at lunch in Delmonico's and decided, after some discussion, to found the Players' Club, somewhat after the pattern of the Garrick Club in London. These were stated to be its objects:

First—To provide for social intercourse among the members of the dramatic profession, artists, and the patross of art.

Second—For the formation of a dramatic library and a house for dramatic records.

Third—To collect historical data of the stage in general and of the American stage in particular.

Those present constituted themselves the charter members. Articles of incorporation were promptly drawn up by the committee on organization, of which Mr. Palmer is chairman. The club will buy a building which will be made the repository of its library and valuable theatrical relics. Messrs. Booth and Barrett will make it the legatee of their choice literary collections. A semi-official report states that "It is the intention to make of the club one th shall be peculiar to itself, and which will be a worthy representative of the dignified members of the dramatic profession." It is the intention of the Actors' Fund to

building, establish a library and provide a place for the deposit of relics and pictures. To learn whether the scheme of the Players' Club had superseded or curtailed the plans of the Fund, a MIRROR representative called upon President Palmer.

Questioned on this point Mr. Palmer re-marked that he trusted no such erroneous impression would gain currency. Continuing,

frig

"The new Club in no sense affects the Actors' House and Library, projected by the Fund. We are inspecting property now for that purpose. A good many art treasures will go to the Players' Club, but it is not intended

as a substitute for the Fund's House.
"In this connection I want to say that the interests of the Fund are first and foremost with me, and I shall allow nothing else to interfere with those interests so far as I am concerned. At the same time I hold myself free to go into other things that may be of equally permanent benefit to the profession."

Sardou as a Plagiarist.

Mr. Maurice Barrymore believes that M. Victorien Sardon is a plagiarist, and that Mme. Sarah Bernhardt is accessory to the act. M. Sardou pooh-poohs Mr. Barrymore, and Mme. Bernhardt, in an eloquent fit of temper, discloses her opinion that the young author of Nadjezda is a fool. Other Frenchmen lift their evebrows and remark that "Ce Barrymere doit etre un drole d'homme." And yet the clever Sardou, author of half a dozen remarkable plays, is really not impeccable. He can "lift" scene or an idea with the adroitness of a Shakespeare, a Moliere, or a Boucicault. The dramatist who believes strictly that there is a moral copyright in human invention is yet to be found. But there is something better than a copyright-the authentic stamp of talent or a copyright—the authentic stamp of talent or genius—in the costuming of ideas. All of us can steal; few of us can apply to judicious thievery the brilliant millinery of art. After all shall be said on this subject—and especially apropos to the stagecraft of Sardou—the fact remains that, while he may be considered as essentially an original dramatist, he is a pla-glarist in spite of himself. The damning proof of this is closely indicated in the following statement contributed by that faithful and unbiassed chroniqueur, Albert Millaud, to one of the newspapers of Paris, and which I have translated in the cause of honesty and Barry-more. Here are M. Millaud's painful revela-

"No day passes without the discovery of a fresh plagiarism by Sardou. Yesterday we happened to meet M. Dumas, wearing a top-coat, a high silk-hat, blackened gaiters, and carrying an umbrella. He was moving to-wards the Saint Lazare station. He bought a ticket for Marly and entered a first class car-

riage.
Five minutes later, M. Sardou plagiarized him. This eternal offender climbed the stair-way to the chemin de fer de l'Ouest, clad in a top-coat, with a high silk hat, and carrying an umbrella. He, too, bought a ticket for Marly, and we saw him enter a first-class compart-ment. It can hardly be said that he endeavbrown umbrella, whereas M. Dumas flourished a black one.

"During the last twenty days M. Emile Augier has been eating partridge, pheasant, and hare. We learn from the most trustworthy source that M. Sardou is now served several times a week with hare, pheasant, and partridge. The clever author of Theodora may try to affirm that he never poached from M. Augier. The evidence is too strong against him.

M. Sardou was born a plagiarist, and a

plagiarist he will die. Everyone knows that M. Labiche, in order to work out his plays, reflects, seats himself at his desk, takes a roll of paper, then a pen, and writes. What does of paper, then a pen, and writes. What does M. Sardou do? Precisely what M. Labiche

does.

"M. Sardou forces plaglarism into the smallest affairs of life. He plagiarizes from the bourgeous in having, like him, a wife, children, a valet de chambre, and a nurse; by reading his newspaper in the morning, and drinking a glass of esu sucres or toddy before bedtime. He wears slippers, and, like you and me, hires a cab when he doesn't want to walk.

Mr. Sardou is preparing several plays for the years 1880, 1890, 1891, and subsequently.

Already a large number of writers have expressed themselves against these works, concerning which, however, M. Sardou has not formed the faintest idea. So long as M. Sardou does not robe himself in the Japanese on, nor wear rings in his nose, or bells on his toes; so long as he does not eat pounded glass, cactus en salade, and vipers a la broche; so long as he does not ride on a white elephant, preceded by a showman who rains blows on all those who refuse to bow before the pachyderm; so long as he does not write plays in Javanese upon events which occur in Robinson Crusoe's island, M. Sardou will be and will remain a plagiarist, and this is quite as it should be."

After such an explicit denunciation of Mr. Sardou's evil methods, Mr. Barrymore may admit with satisfaction that misery enjoys company.

G. E. MONTGOMERY.



The other day in order to get Ah Fook, the Chinese actor, across the line into Canada along with the rest of the Golden G:ant company, Harry Miner had to pay \$50 on him for customs' duty. Ah Fook had a passport from the Chinese Consul in this city, asking the Canadian authorities "to pass him free and give him all lawful protection," but it was of no avail. Now, according to Toronto advices, the Oriental Thespian is very much frightened over the whole transaction, as somebody has told him Manager Miner would have to pay extra duty to bring him back to the States, and consequently is tempted to leave him altogether to the tender mercies of

The proprietor of a newstand, where I sometimes get an evening paper, is minus the legs with which he started to walk through life.

When I bought an Evening Sun the other night for five minutes' enjoyment of the hilarious blunders in its hotch-potch theatrical column, I noticed a pile of unsold copies, while the Mails and Telegrams were all gone. "Business bad?" I inquired of the truncated dealer.

"Oh, I can't kick!" he replied, with deliclously unconscious wit.

Visitors at the Star are presented with a pretty portrait of Hedwig Raabe, having on the reverse the advertisement of a malt-hop tonic. In view of the gentle sweetness of Rashe's favorite characters, the Sage thinks this highly appropriate. Her motto is probably "Beer and for-beer."

A cable from the other side conveys the news that Nate Salsbury sailed for New York by the City of Berlin on Tuesday. A small section of the vast army of the Wild Wester's friends have arranged to celebrate his return becomingly with a banquet, to which such notables as General Sherman, Robert Ingersoll, Chauncey Depew, Larry Jerome, Erastus Wiman. General Porter and Mayor Hewitt are bidden. The affair will take place shortly after Salsbury's arrival at the Westminster Hotel.

At the meeting of the Trustees of the Actors' Fund last Thursday a letter from Henry Irving was read, accepting with expressions of gratitude and appreciation the life membership that had recently been tendered him by the Board for valuable services rendered to the in-

The President of the Fund has written to the Directors of the American Dramatic Fund Association in regard to the proposed distribution of the money the latter organization has accummulated, urging, on good grounds, that it be given instead to the younger and stronger present annuitants. The President further requested that a joint committee of the two associations should be formed for the purpose of discussing the matter. Such a committee, so a director of the American Dramatic Fund tells me, will probably be formed. I know that many of the most influential men in the old institution are opposed to a division of money that was largely contributed by the public with the tack understanding that it was to be devoted to the benevolent and charitable objects for which the Association was founded.

A clever and popular young actress, now appearing at an up-town theatre, read the Christmas MIRROR, was delighted with it, and expressed her appreciation in a pleasant note, an extract from which was printed in these columns among scores of similar en comiums. She tells me that a man connected with an obscure weekly paper met her in the street and rated her impertinently because she had expressed her honest convictions in regard to THE MIRROR. He asserted menacingly that she "had gotten every other dramatic paper down on her." The young lady very justly replied that this could hardly be true, as THE MIRROR was the only dramatic paper. Ten years ago actors were terrorized by a sheet edited by a bushwhacker. They cowered beneath his brutal blows, and tremblingly paid him tribute. Dramatic journalism then was synonymous with open blackmail and blackguardism; it fairly stank in the nostrils of the profession, and the press. THE MIRROR changed all this. It crippled the bush whacker and drove him out of the place where for so long he had swung his club unhindered. It cut away the rottenness behalt of the Fund, will make a brief address.

and corruption, acquired the confidence and support of the actors, managers and public, and by a regenerating process brought dramatic journalism to a plane where it commands the respect of all friends of the stage. The influence of THE MIRROR upon the theatre and its people during the past decade has been of incalculable benefit. Its tendency has been to lift the profession and to increase the esteem and admiration in which the profession is held. It has been something more than an enterprising, sprightly comprehensive theatrical newspaper-it has aimed to be a true and sturdy friend to the guild.

There's nothing new under the borders-not even the theatrical tank, which has latterly been the subject of litigation respecting rights to its use. Mr. Boucicault remembers an identical tank that was used at the Adelphi The atre, London, during the season of 1838-9. It was employed in a piece called Die Hexam am Rhein in the same manner as in A Dark Secret, and the diving business was done by a young man named Burke.

... A newspaper man was descanting on abnormal caputs the other day in my hearing. "One of the oddest kind of 'swelled head that I ever saw," he remarked, "is that which rests on the shoulders of Charles B. Jefferson. The reason why it is odd is because it is swelled without reason. He has been squibbed as part author or reviser of A Dark Secret, and the success of the piece in this country is largely attributed to him. Do you k new what he wrote? One line-Dark blue forever! Hosmer wins!' Among his friends he is now known as the dark blue playwright."

Alfred Ayres tells me that there is much confusion in the use of the words amateur and novice, although they are entirely distinct from each other in meaning. An amateur is one versed in, or a lover and practicer of, any particular pursuit, art, or science, but not engaged in it professionally. A novice is a beginner, a tyro. A professional actor, then, that is new and unskilled in his art, is a novice and not an amateur. An amateur may be an artist of great experience and extraordinary skill.

... A rennion of the Goethe Club will be held at the Brunswick next Wednesday evening. F. B. Sanborn, of Concord, will deliver an address on Goethe and Shakespeare, with some remarks on the Baconian hypothesis. Parke Godwin is president and A. M. Palmer vicepresident of the club.

"Why will this season be the best we have had in a thousand years?" Charles Kent asked W. H. Crane between the acts of The Henrietta the other night. Crane has a tender regard for his mental department, and not wishing to unduly exercise it, gave the conundrum up.

"Because," said Kent, putting on a lifepreserver, "it's a three eight rical year!"

Three hundred Brooklyn athletes went to the Brooklyn Theatre on Monday night to see the Dark Secret, allured specially by loyalty to George Hosmer, the oarsman. Between the acts the young fellows cut up all sorts of capers. A member marched up the centreaisle bearing a placard on which were painted the combination of Bunnie-Bunting fame. "K. M. Q" When he reached the lobby this was translated as an invitation to "Kick Me Quick," a desire that was not overlooked.

. . .

Daniel Bandmann is seen about town these days picturesquely clad in flannel shirt and furtrimmed great-coat, suggestive of the ranch in Montana that he left a short time ago to recharity, and offering to continue to provide for sume acting for a time. Bandmann has made a close study of the cattle-raising business. He owns a large tract and a promising herd. Thus far the enterprise, he tells me, has brought no profit, but he predicts a cattle famine on account of the large losses of stock in certain sections, and expects soon to derive a handsome surplus from his inves ment.

> George Richards, the comedian with the Hole in the Ground party, says that he has received a letter from an Australian named Reginald W. Richards, asking if the former is the George Richards, that left London for America twenty years ago, in which case Reginald is George's son. As George is only thirty-four and was born here, of course he isn't the George that Reginald wants. But George, thinking that the real George may want to find Reginald, asks me to make a note of the matter, in the hope that father and son may be united. Reginald's professional name is Reginald Rede, and the unknown George can reach him by addressing a letter to the United Service Club Hotel. Collins street. East Melbourne.

The Albany Benefit.

For the Fund benefit to be given by Mrs. Leland at the Leland Opera House, Albany, next Thursday night, A. M. Palmer, who has direction of the affair, has arranged a hill of exceptional interest and special strength. Mathilde Maddison will deliver her monologue; Maude Harrison and Walden Ramsay are to give A Happy Pair; Alexander Salvini does a recitation: Agnes Booth and Joseph Whiting appear in Old Love Letters; Mr. and Mrs. Dion Boucicau t, assisted by Mason Mitchell and others, play Kerry; and Mr. Palmer, in

The benefit is under the auspices of Governor David B. Hill, the Mayor of Albany, a number of prominent State and local functionaries and other leading citizens. The sale of seats is reported to be large, and there is no doubt that a handsome sum will be netted by the Fund.

La Tosca.

Edwin H. Price, Fanny Davenport's husband and manager, arrived on the Elbe on Sunday last, after a trip abroad of six or seven weeks, bringing with him the scene plots and costumeplates for the production of La Tosca at the New Broadway Theatre on Feb. 27.

"I left here on Nov. 30," said Mr. Price to MIRROR reporter, "and went direct to Paris, where, of course, I lost no time in seeing Sarah Bernhardt in La Tosca at the Porte St. Martin and visiting Sardou. It is a great play, without a doubt, but so much has already been written about it that it is not necessary for me to say much. It is entirely suited to Miss Davenport, and I am positive that it will be one of the greatest successes of her life.

The play has made such a terrific hit in Paris that you have to get your seats away ahead. The cheapest seat I could get—and I had hard work to get even that—was a very bad one, and for which I paid five dollars. The Parisian audiences are very enthusiastic over certain scenes, and there are loud cries of 'brava" at some of the stirring moments. a general thing, even the ordinary applause is done by a clacque. I saw M. Sardou, the Thursday of my departure, and got everything I went over for—the models, the scene-plots and the description of the costumes. The and the description of the costumes. The adaptation is already made, and Messrs. French and Sanger are hard at work getting up the scenery and properties. There will be one or two additions made to the already strong company supporting Miss Davenport. Rehearsals will be begun in a few days."

Movements of Jekyll and Hyde.

"Richard Mansfield's engagement at the Fifth Avenue Theatre," said Manager E D. Price to a MIRROR reporter the other day, has proved very brilliant and prosperous. Dr. Jekyll and Mr. Hyde crowded the house every night. We change the bill on Thursday night to a Parisian Romance—for two reasons: First, Mr. Mansfield is worn out by the tremendous strain of the dual role, and, second, we have been overrun with requests that he should be seen as the Baron Chevrial. The latter play will only have four representations, as the engagement closes here on Saturday night. The advance sale for these four performances reached \$2 000 on the first day the box sheet was opened.
"It is quite necessary that Mr. Mansfield

should stop playing Dr. Jekyll and Mr. Hyde continuously. The nervous strain is terrible. Dr. Buckingham Smith, Dr. Bosworth and other physicians say that it is absolutely necessary that he should spare himself and do some

sary that he should spare himself and do some-thing else occasionally.

"Mr. Mansfield opens at the Boston Globe Theatre next Monday night for two weeks. John Stetson writes that he will certainly play to \$20,000 on the fortnight. He says that Boston is simply hungry for this engagement. We appear in Brooklyn and in this vicinity later, and then make a flying trip Westward. Time is filled to the end of the season, about the middle of May, and then Mr. Mansfield will play his usual Spring engagement at the

The Kanuck.

"Although I produce Macbeth at Niblo's Garden on Feb. 13," said McKee Rankin to the MIRROR reporter who met him strolling up Broadway the other afternoon, "my principal business now is feeling around for an opening for a serio-comic drama, in four acts, entitled The Kanuck, in which I shall play a role new to the stage and as much a characterpicture in its way as the Josh Whitcomb of Denman Thompson-namely, the part of a French Canadian. The play itself, which is by an author who prefers to keep in the back ground for the present, being new to the business of writing plays, is strong and full of pathetic interest, dealing as it does with strong filial love. I am adapting it and putting it into stage shape. There is considerable fun as well as action in the play, and there will be quite a little local life in it.

"The first act takes place at the home of a sturdy Vermonter, right on the border of this country and Canada, and the second and third in New York, one of the scenes showing the bar-room at the Hoffman House and another the Stock Exchange during a flurry in the mar-The last act takes us back to the home of the Vermonter. There will be a number of songs of home and voyageur life. One thing would like to impress on you, and that is that just as George Cable's works are new to this characterization to the stage. No one can depict the French Canadians who has not been among them. The character is not at all like the Monsieur of Mr. Mansfield. It is a character to be found in but two places-in Montreal and through the province of Quebec-and among the New Orleans people. I played the character once a number of years ago in Chicago in a three-act farce, called The First Night, and it made an emphatic hit.'

Miss Levere's Re-entrance.

Rose Levere, who has been traveling in Europe for a year or more, engaged in observation and study, has returned to the city, and is engaged in preparation for a Spring tour Miss Levere made her last appearance in this country at the Windsor Theatre in July, 1886 In a casual meeting with a MIRROR reporter. Miss Levere spoke of this engagement and other matters.

"I was more than pleased with my reception by the New York press," said the lady, "and have carefully preserved all the notices. It was indeed a triumph for a Summer engagement-and you know what a Summer engagement in New York usually means, especially at the combination houses. As to my coming tour. I am on the lookout for a bust-

ling and experienced manager-one who will take a financial interest. I do not want a 'backer,' so called. I am willing to shoulder the greater financial responsibility. But I am tirred of grab bag management—of managers who try to find out what onslaught one's bank. account will stand.

"It is my intention to open a Spring season about the middle of March, and I do not fear the result under proper management. I have the result under proper management. I have been improving myself by hard study for over a year. While I prefer tragedy, and shall not abandon it altogether, I shall, by the advice of those competent to advise, appear in some of the higher comedies. I am told by these judges that comedy is my forte. My repertoire will include tragedy, emotional and comedy. By the way, there is an impression in some quarters that I am an amateur or a novice. This is not true; I have been on the professional stage several seasons. I have had professional stage several seasons. I have had a dearly bought experience, but it will stand ne in good stead in the future. Like many another, I am on the lookout for a new play found anything to suit, and am rather weary of pouring over manuscripts."

The Winter Circus. What would childhood be without the cir-

cus? Who of us does not recall the intense

eagerness with which we awaited the arrival of the elephants, the trick donkeys, the caged lions, the white horses, the little lady, and the clown who offered her a hoop? Recognizing the fact that Barnum bas forsaken us for the nonce, Frank A. Robbins has established a Winter circus at the American Institute building. A MIRROR reporter attended a performance in a critical capacity. From his account the enterprise is deserving of success, although not remarkable as an equestrian entertainment. The band under the leadership of Professor James J. Burns, played excruciatingly out of tune, several of the instruments being at times fully half a note below the pitch. The programme comprised Professor Neil Smith and his educated dogs; Baggeson, the human corkscrew; Julia Lowande and Mile. Mario, in various feats of bareback riding; El Nino Eddie, the tight-rope dancer; Charles W. Fish, the somer-sault rider; Purvis and his funny donkeys, the Davennes, in their trapeze acts and midair flights; Charles Phillips, who manipulates four horses at once, besides various adjuncts of the dime museum after the regular performance. These are already will debt by formance. There are two rings divided by a platform, and double attractions are offered throughout the entertainment. The auditorium is kept comfortably warm, and the entire management evinces an experienced head.

Bad Dressing-Rooms.

We have received many letters and comlaints on the subject of the dressing-rooms, a number of which are unavoidably crowded out of this issue. Graham Earle brings some charges against the manager of a theatre in an Illinois town:

MATTOON, Ill , Dec. 31, 1887.

MATTOON, Ill, Dec. 31, 1887.

Editor New York Mirror:

Dean Sir:—In your crusade against those local manacers who care nothing for the comfort of the people on the stage you have done righteous work; but if you could have had the experience which we have just undergone you would redouble your efforts in that direction. We have just closed a week's engagement in the "Opera House." Mattoon, Ill., a barn managed by J. W. Hanna. The auditorium of this "amusement temple" is cole, dirty and cheerless, but it is an Eden compared to the stage and dressing-rooms. The stage is without heat of any sort, and the wind blows in from crevices in the roof with a keenness that would be refreshing with the thermometer at 90° in the shade, but which is rather depressing in holiday weather. There are two dreasing-rooms, one 518 for the gentlemen (without carpet), and another for the Indies. The last-maned has the floor covered with a dirty, ragged substance which this local manager digalfies with the pame of carpet. In neither of these rooms will the manager allow a fire to be lighted, until twenty minutes before seven P. M., as he is afraid of burning too much coal. Every member of this company has taken a severe cold as a result of the week's hardship.

This Hanna has neither property-man or stage hands in his house, and after contracting to furnish properties will furnish nothing. Very respectfolly.

Gramma Harle.

Manager Graham Earle Company.

Letters of thanks from professionals for

Letters of thanks from professionals for taking up this subject for reform are frequently

found in THE MIRROR's mailbag. An actress, who has had serious cause for complaint, sends ns the following :

NEWPORT, R. I., Jan. 8, 1888.

Editor New York Mirror:

DEAR Six:—Please accept my thanks for the interest you have taken in exposing, through the columns of THE MIRROR, the horrible condition of the dressing-rooms throughout the country. I know that a great deal of my sickness was caused by being compelled to the dressing and in every respect, unhealthy deal of my sickness was caused by being compelled to dress in damp, unclean and, in every respect, unhealthy-rooms. I hope that your kindness in this matter will be appreciated by every member of the profession as much as it is by yours truly.

The rooms to be placed at the disposal of the actors who will from week to week play at the new Broadway Theatre will be very com-The two star dressing-rooms will be on a level with the stage. They will be very roomy and be fitted up elegantly. There will be two dressing-rooms on the south side of the theatre, eight feet wide and twenty feet long, and two dressing rooms over the Forty-first street lobby, ten feet square. Every room will have a window opening on the street There will be no dressing-rooms under the stage. Each room will be in itself fire-proof, and there will be fire-escapes on the outside. Every apartment will be supplied with running water. electric and gas light, large mirrors, plenty of furniture, etc., etc.

'NO BETTER WORK COULD BE UNDERTAKEN."

Editorial in the Boston Post. THE NEW YORK MIRROR again illustrates its devotion to the profession which it represents by taking up the cudgels against the bad dressing-rooms which many managers of theatres inflict upon traveling companies In the large cities, though there is often ro provement, the quarters provided behind the scenes are at least habitable; in the smaller towns, if the testi-mony of those who, like Mr. Richard Mansfield, have had experience of them is to be believed, the dressing rooms are "something disgraceful," and a fruitful cause of colds and even serious illness. No better work therefore, could be undertaken by dramatic journals than the attempt to remedy to some extent which threatens both the comfort and the health of those who have to endure it.

SCARCELY FIT FOR CATTLE

The Denver (Col.) Play.

THE NEW YORK MIRROR should be commended for the stand it has taken in reva d to the dressing-room of theatres all over the country. The dressing-room of some theatres are hardly fit for cattle to herd in, and since the green-room has been practically abolished, to stand around in the wings when ot upon the stage.

Mr. Aldrich Takes A Hand

Louis Aldrich, who owns the American rights to The King of Diamonds, sends the following reply to the article in last week's MIRROR concerning the Jones-Merritt controversy:

MIRROR concerning the Jones-Merritt controversy:

Naw York, Jan. 9, 1828.

Editor New York Mirror:

Dark Sir.—I have been disposed to take no purt in the pending controversy concerning Heart of Hearts and The King of Diamonds, but am compelled now to refer to a recent article in your paper which does an injustice to me and an injust to my play. The Kaffir Diamond. About a year ago, having read The King of Diamonds, I told Mr. French, the agent for the English authors, that I would pay a certain cash sum for that play as I desired to use some of its incidents and names in the foundation of a new piece. My offer was accepted, the money was paid, and I thus became the sole owner of The King of Diamonds for America, and placed the manuscript is the hands of Mr. E. J. Swartz of Philadelphia, who utilized a portion of its material in a new play which is now finished. Pending this work, arose the still current controversy between Messra. Merritt and Jones upon the charge that Heart of Hearts substantially owes its existence and its value to the various incidents in The King of Diamonds Of the merits of this controversy I know nothing positive, as yet, not having seen Heart of Hearts.

Mr. A. M. Palmer, who intends producing Mr. Jones' play, recognizing that I paid for The King of Diamonds in good taith, to use such portions of it as I wished in my play of The Kaffir Diamond, has assured me that if the incidents in Mr. Jones' piece resemble those in Merritt's, as Mr. Merritt claims they do, he (Mr. Palmer) will indemnify me, which is an honorable admission of my American rights in then as theatrieal property. This is eminently satisfactory to me, for while The Kaffir Diamond, by Mr. Swartz—who has shown dramatic ability in a good deal of other work—has been made essentially a new play, embracing only it wo first material and my perfect of the subject, as I have a green and myself on this subject, as I am satisfied that if his Heart of Hearts is a plagiarism of the King of Diamonds in its features, then I maintain I hav

It is not necessary for THE MIRROR to disclaim any intention of injuring Mr. Aldrich or his play. We printed Mr. Jones' letter, supplemented by certain conclusions that we see no good reason now to modify. We stated that our personal knowledge of Mr. Jones' character was such that we did not believe him capable of plagiarizing from Paul Merritt and then denying it. Furthermore, we contrasted the literary qualities of the two writers, as shown by their work, and referred to Mr. Merritt as "a cheap dramatic huckster." Mr. Aldrich says this reference is an injury to his property, The Kaffir Diamond. How so? By his own admission Mr. Aldrich bought Merhis own admission Mr. Aldrich bought Mer-ritt's King of Diamonds solely because he wanted the right to use and pro-tect "some of its incidents and names" in another play. If the King of Diamonds was a good play, and if Mr. Merritt by his work in it showed himself, in Mr. Aldrich's opinion, to be a competent dramatist, then why did Mr. Aldrich discard the most of it

why did Mr. Aldrich discard the most of it and employ an American playwright to build an entirely new play out of a portion of its material? Instead, as he says, of leaving the question of Mr. Merritt's relative ability to other's to decide, has not Mr. Aldrich very plainly decided it himself?

Mr. Aldrich is a shrewd and careful investor; his judgment in dramatic matters is exceptionally accurate. We doubt not that his new play The Kaffir Diamond warrants the confidence he reposes in it, and that R. M. Field of Boston and other managers have practically endorsed. But in the Merritt Jones controversy his piece, from the very fact that controversy his piece, from the very fact that it is by Mr. Aldrich's representation, widely different from the discarded original, has little or nothing to do with the case.

Professional Doings.

-Hattle Havnes is at liberty for character and com--Kobert Eberle has been appointed business manager of the California Theatre, San Francisco.

—Walter M. Leman, the veteran actor, has sold he valuable dramatic library to a San Francisco millionaira,
—Edmund Gerson, kinsman of Bolossy Kiralfy and manager of of Dolores, is making his twentieth trip to the Pacific Coast.

the Pacific Coast.

—Early in September next a handsome new Opera-House will be opened at Woonsocket, R. I. It will be on the ground floor and will rival any in New England. The seating capacity will be 1,200, and the stage will be 53x66 feet. The new house will have a manufacturing population of 40,000 to cater to. For dates for '88-9 F. S. Weeks, Jr., manager, may be addressed.

—Twelve weeks have been filled at the Academy of Music, Chicago, for next season, and with the best attractions. Prices at the Academy run from twenty-five cents to one dollar. Two Sunday dates are open—Feb. 5 and March 18, with the usual two performances on that day. The management will negotiate with companies that may be near by on those dates.

panies that may be near by on those dates.

—Owing to the cl. sing of the Devil's Auction season, George H. Murray, business manager or advance agent, is at liberty to engage for the rest of the season.

—Marx E. Heiser succeeds George D. Fawcett in the Hayman-Gillette She company, playing the Captain.

—The Wages of Sin company is doing a fine business along Jacobs and Proctor's chain of theatres. Thomas F. McCabe, the leading man, has been suffering from congestion of the vocal chords, but is mending under treatment.

-Robert W. Borston, business manager, goes with the Bandmann-Beaudet company for a third season. -Ralph Christy has been engaged for Fleming's Around the World in Eighty Days company.

—A. E. Anspacher, a wealthy citizen of Paducah, Ky., is in New York, seeking to secure plans and speci-fications for a new opera house, which he intends to build in the Spring. He has aiready booked some good

—McFadden's 'Triumph (Connor Roach's McFadden's Spirits rechristened) opens for a tour at Sturgia, Mich., on Jan. 13. The piece was first produced at the Third Avenue Theatre, this city, some three years ago, and was fairly successful James Fort is the business manager of the present "experiment."

-Kiraliys' Dolores not having "caught on" in San Francisco, the old stand-by, Around the World, has been substituted.

Deen substitutes.

James O'Neill revived his American "ing in San Francisco on Monday night. This play was a failure in the East some years area, and shortly thereafter Mr. O'Neill found fame and fortune in Monte Cristo. Dorothy is to be produced by the Carleton Operacompany at the Baldwin Theatre, San Francisco, on Jan. 23.

-Edwin Arden, in Eagle's Nest, was called before the curtain six times at the Court Street Theatre, Buf-falo, on Monday night.

—The New Grand Opera House at Sioux City, Ia, is to be opened by the Booth-Barrett combination early in next season. The guarantee is said to be \$10 coo for three nights and a matisee.

three nights and a matinee.

—Augustin Neuville, of the Boy Tramp company, writes from the South that while making a jump from Humboldt, Tenn, to Aberdeen, Miss., on the sd. the engine of the train broke down at Tuapola, where they laid from three in the afternoon to ten is the evening. At Muldon it was found that another smash up had co-curred on the branch to Aberdeen, and the party was consequently compelled to pass the night in a woodshed. Thus New Year's night was lest, and about \$300 had so be returned. Neuville intends to suct he railway company, because these events followed the taking off countries.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

One of the best entertainments of its kind ever given here. Wilson, as usual, was inimitable. Every feature was excellent. Some were novel and all pleasing.

PENN YAN.

Opera House (George R. Cornwell, manager): Maude Bants played Joan of Arc 4, to good business. All well pleased.

Banks played Joan of Arc 4, to good business. All well pleased.

LOCKPORT
Hodge Opera House (John Hodge, manager): Jan. 7 Ida Van Cortiand finished a week of standard attractions and played to larve houses and did exceedingly well considering bad weather.

SENECA FALLS.

The attraction at Daniel's Opera House on Dec. 30-12 was the Bennett and Moulton Comic Opera co. No. 12 in Mascotte and Chimes of Normandy. Pinafore was given for a matinee afternoon 3. The leading lady par's were taken by Mary Siegfried a Seneca Falis girl. It was her first appearance here with an opera co. and the audience vied with each other in doing her honor. She was the recipient of many floral tributes during the performance. Her support was good and all were highly pleased with the three cntertainments.

during the performance. Her support was good and all were highly pleased with the three entertainments.

ELMIRA.

Opera House (W. E. Bardwell, manager): Kate Claston in Two Orphans afterason and evening s. to good business, they are the second of the second business giving good antifaction. Thatcher, Primrose and West's Minstrels 16.

Madison Acenue Theatre (Wagner and Reis, managers): Frederick Bryton in Forgiven to large business, evening and maince 3, giving perfect satisfaction. A good actor with first class support. Genevieve Lytton and H. Harwood are deserving of mention. A delegation of Emira Lodge B. P. O. Ells No. 6 attended presenting the star with a floral tribute. He replied in a short speech thanking the audience and brother Ells. After the performance he was a guest of the "Century" (Club at their annual supper at the Masonic Temple.

Items: J. W. Frankel, representing J. M. Hill's Dan Darcy co., was in this city 3.—Members of Fred, Bryton's and Kate Claston's cos. took in the toboggan slide at the Maple Avenue Park 4. Miss Claston and co. stopped off on their way from Bath en route.—Frank Phelps, formerly of this city, died at Liacoln, Neb, Dec. so, the internent taking place in this city 3 Between 1850 and 1870 he was a circus and hall-show manager, heing consected with Washburn and others, and gave the first ring show under a canvas. During the war when Ellmirs supported a permanent theatre he managed the old Ely Hall (afterwards Academy of Music and Stancliff Hall) —J. M. McNamara, representing T. P. W. Minstrels, was in this city 6.

Sink's Opera House (Charles Tott'e, manager): Mon-

Sink's Opera House (Charles Tuttle, manager): Montagus-Turner Opera co. gave two excellent entertainments 4 5 to small but appreciative audiences.

NEWBURG.

Opera House (Colonel Dickey, manager): The Floy Crewell Comedy co. entire week to crowded houses. Good satisfaction.

CORTLAND.

Opera House (Warner Rood, manager): Versona larbeau gave a very highly appreciated rendition of starlight 6 to good business.

House (H. L. Milgus, manager) sera House (H. L. Milgus, manager): On the Rio de 20 good house 3. Versona Jarbeau in Starlight souse 5. Meiville Slaters 16 23; Little Tycoon 24.

full house 5. Merville Stern 16 2; Little Tycoon 24.

TROY.
Rand's Opera House (E. Smith Strait, manager):
The New Year's Day and evening attraction Thrown
Upon the World. A good co. Had large houses which
were well pleased. The Black Hussar as presented by
the Dunisp Opera co. was worthy and deserved hetter
attendance, as amail austiences witnessed the two performances y-c. Crowded bouses are assured for the
first half of carrent week y-11, Hanlons' Voyage en
Suisse being the attraction announced. Jeseph Marphy, always popular with Trojans, no doubt will do big
businesse at the three presentations 1y-14.

Griswold Opera House (Jacobs and Proctor, managers): The Australian Novelty co. gave a series of excellent variety to the usual large attendance past week.
H. R. Jacobe co, will present The Wages of Sin currest week. Gray and Stephens next.

st week. Gray and Stephens next.

SYRACUSE.
Wisting Opera House (P. H. Lahnen, manager):
stroom Jarbene's performances of Starlight were wall
tended 5-4. The bright little star is surrounded by a
mag-up oo., and the abundance of new and original
age business introduced is quite refreshing, especially
at of R. P. Carroll as Quaver. Barry and Fay prenited their new piece, McKenna's Fliritation 5, to
good-sized audience. Foor matisfaction. Kate Cixin 'n The World Against Her was greeted by a good
spec 7. The Highest Bidder with E. H. Sothern in
a leaf 12-14.

Grand Opera House (Jacobs and Proctor, managers): Gray and Stephens drew their usual large houses and UTICA.

Upera House (Jacobs and Proctor, managers); Silver King for the opening sitraction. It filled the house; standing-room coly could be had. The co. was a good one. Good audience enjowed the second production the following evening. On the Ric Grande 5-7, with matnes, drew good houses, Jacobs and Proctor have made a good impression on the theatre going people of Utics. Manager Cheset at the close of the second act appeared softree the custain and apole briefly, giving the list of prices and the attractions booked. He retired amid a form of applause. Ada Gray in East Lyhne 13-14.

Hemma After the close of the entertainment 3, an informal reception was given Manager Cheset in the Rochester Lodge E. L. Ahchurst extended the address of relcome to Manager Cheset to which that gentleman responded happily. Mr. Haswill, of the Silver King on, gave recitation. Professor Hudley and Fred. Kohler favored the company with several woral and intramental solos. A douple of hours were thus pleasually passed by all present.

BINGRAMTON.

Opera House (J. P. E. Clark. manager): Frederic Bryton is Forgiven had a large and very enthusiastic addience s. Mr. Bryton has become justly popular here and a slawys warming greeted. Lotta appeared sere for the first time 6, and for the first time the Minasa correspondent was refused admittance to the house. Mr. Crebtree, the manager, volunteered the information has he did not "pass" my newspapers.

HORNELLSVILLE.

Shattuck Opera House (Wagner and Reis, managers): Rederic Sayton has made to the house (Wagner and Reis, managers). Rederic Bryton and co. presented Forgiven for the bourth time to large bouse 4. Mr. Bryton has made to the limself and his play very popular here. Jeffries Lowis 18.

Opera House (W. S. Dibble constitution of the contraction of the contraction and the play very popular here. Jeffries Lowis 18.

MATTEAWAN.

Opera House (W. S. Dibble, proprietor): The Guy Family gave two performances, afternoon and evening, to large audiences a. O'Connor and co. was the attraction for a fair-sized audience 4. Oliver Byron in Inside Track ss; good advance sales.

Wilson's Opera House (S. F. Fairchild, manager); Kate Charton in Two Urphans 3; far house. The new play would be better in small towns. Bennett and Moulton's Opera co, 1s, three nights.

COLUMBUS.

Metropolitan Opera House (C. A. and J. G. Miller, managers): Eliser's Aladdia was nicely out on the oast week, but after the first night failed to draw very large houses. Fantasma 12-14; Frederick Bryton in Forgiven

To-at.

Grand Opera House (C. A. and J. G. Miller, managers): The Dowling-Hasson co. is Nobody's Claim had a good week. E. K. Collin opened is Virginius to a packed house and made a tremendous hit. Metamora, Jack Cade and Damos and Pythias promised. Next week, Cawthora-Sisson co. is Little Nugget.

Kensette, in his wonderful trapeze performance, was the strongest card on the bill at Eichenlaub's; business big.

big.
People's (J. L. Cair, manager): Doing a fair business.
The attractions offered are up to the variety average.
Item: Sunday performances at the theatres have so
far proved successful, financially, but the press and pulpit are making such a strong kick that the authorities
will probably put a stop 'o them—The Sclis Brothers
have decided to quit the circus business and have offered their entire outfit for sale. Mr. Hyatt, Barnum's
agent, has already purchased a number of their finest
animals.

Faurot Opera House (G. E. Rogers, manager): Mattie Vickers played Jaquine to good business 4. Miss
Vickers is insimitable in her German songs and dances.
The MacCollin Opera produced The Beggar Student to
good business 5. Most of the co. were suffering from
colds, but nevertheless gave a splendid performance.
Charles A. Loder's Hilarity co. played a return date of
to poor business. The co., with the exception of Retlaw and Alton, who do a wonderful act on the horizontal bar, is made up of inferior variety actors. Natural
Gas 18, Atkinson's Jollities 14.

Item: I had a call from E. C. Davis, manager of
the Hilarity co. I was not in, but heard he had a club
with him.

With him.

MASSILLON.

Bucher's Opera House (Bar and Porter, managers):
The Greenwood Grand English Opera co. appeared here 4 to poor business. Miss Greenwood did not come mp to the standard as was expected by the audience, after the curtain dropped at the close of the entertain-

ment, Manager Taylor informed the co, that it had been decided to close the season at once and that all the co, would be paid what salary was due them and their transportation back to New York. In order to do this Mr. Green-wood cent Manager Taylor \$3,000 by telegraph. Manager Taylor said to your correspondent that it was better to close the season with \$3,000 expenses than to go on and pay the railroad companies \$4,000 or \$5,000 more. Miss Green-wood went to Columbus to visus friends before returning home. Mr. W. F. Drake, the advance agent, went to Chicago, expecting to join the George C. Mills co. Miss McNear the contraito, also went to Chicago. The balance of the coreturned to New York. This week Hart's Comedy co. 915. Miss Vernons larbeau and co. will play a return date here Feb. 2.

ASHLAND.

Our Jonathan co. to small business Dec. 29. Muldoon's Picnic co. to small business Dec. 29. Muldoon's Picnic co. to small business throughout.

out.

AKRON.

Academy of Music (W. G. Robinson, manager):
Yankee Moore and Bella Vivian presented Our Jonathan to large house Dec. 86. It was the worst showever exhibited on Academy stage. Muldoon's Picnic to fair houses s. Fair performance. Co. disbanded here on account of some disastusfaction. William Tobin, manager, reorganizes in Cleveland.

HAMILTON.

Music Hall (Hatzfeldt and Morner, managers): Soggarth to large house t.

Globe Opera House (Decker, Overmeyer and Heusley, managers): True Irish Hearts to fair business s-3.

BELLAIRE.

iey, managers): 170e 1780 recarts to fair business -3.

ELYsian Theatre (E. W. Scott. manager): Commencing matinee, and every night during the week with Saturday matinee, the Fifth Avenue Opera co. filled the Elysian with large houses and appreciative audiences at popular prices. Winnett's Passion Slave 16.

popular prices. Winnett's Passion Slave 16.

URBANA.

Opera House (P. R. Bennett, Jr., manager):
Nellie Free in Dad's Girl pleased her audience exceedingly well Dec. 91. She proved herself a very clever soubrette and was aupported by good people. During the play Manager Nelse Compaton was presented a gold Eli badge by the co. Subsequently the co. banqueted at Weaver Hotel. John F. Ward in The Doctor gave us a fine example of neat, refined comedy, something Urbans has not seen lately, and was highly appreciated. Walton Brothers' Novelty co. gave a very strong specialty programme. They closed at Troy 7, and went to Toledo to reorganize. They will drop their band and play week-stands instead of one night. They have been carrying twenty-seven people.

City Opera House (Roseman Gardner, manager):
Richard O'Gorman in Human Nature 2 to good house;
very poor performance. Noss Musical Family 3; fair
audience; pleasing entertainment. The Soggarth 4, to
grood house; play, co. and scenery excellent. Si Perkins 19.

kins 19.

The Grand (Reist and Dickson, managers): The Soggarth drew large audiences a-9 and matisee, and left a very favorable impression. The play is deeply interesting. The scenery is original and beautiful. The Yale Glee and Basje club 4, to a large and fashionable sudience. Fowler and Warmington's Skipped by the Light of the Moon 7; crowded house.

ZANESVILLE.

At Schultz and Co.'s Opera House, Mile. Rhea made her annual appearance on New Year's, giving Fairy Fingers at the matinee and Camille in the evening. The audiences were large and extremely well-pleased. The Hanlon Brothers' Fantasma drew two immense houses 4-5. Standing-room at a premium.

TOLE DO.

Wheeler's Opera House (S. W. Brady, manager);
The Highest Bidder drew fair houses notwithstanding
very bad weather.
People's: Passion's Slave to good business. Present
week, Little Ningget. C. A. Gardner week of 16.

WARREN.
New Opera House (P. L. Webb, manager); Hardie
and Von Leer is On the Frontier y, to a good house,
Audience pleased.

Audience pleased.

ALLIANCE.

Opera House (C. A. Goddard, manager): Shadowed
Crime, Rip Van Winkle and Ticket-of-Leave, by George
W. Mitchell and Julia Irving, as leading people, gave
fair performance to medium houses. SPRINGFIELD.

SPRINGFIELD.

Grand Opera House (Fuller Trump, manager):
Richard O'Gorman and co gave Human Nature Dec.
gr, to fair house. The acenery is the redeeming feature.
The Soggarth 4; poor business. Adele Belgarde was wissome as Nourine Maguire. Luke Martin and Maude White were also good. Hankon's Fantasma 6-7 and matines og: large houses. Much new business and mechanical effects have been added to this marvelous spectacular production, and the rapid transformations were greated with enthusiastic applause. Laura Burt as Fantasma was pleasing.

Items: Genial George A. Baker, of the Bennett and Moulton Opera co., was in the city 4, and was cordially greeted by his friends.—A new theatre, to be known at the People's Theatre, it is said, will be gened 14. It is backed by a gentieman from Cincinnati, who cannot be very well posted on the business that is done here by the larger houses. Martin Brown, of this city, will be the manager. The hall is to hold yoo people.

the manager. The hall is to hold yoo people.

MANNSFIELD.

Opera House (Miller and Dittenhoefer, managers):
Hart's Comedy co. played a prosperous engagement to large andienoes a-y; excellent co. in every particular.

Michael Strogoff so.

LOUDON.

High Street Theatre (F. D. Pitkin, manager): Nellie
Free co. appeared in Dad's Girl and Oa the Sahara 3-4;
large and well-pleased audiences.

FINDLA V

PINDLAY.

Davis' Opera House (George E. Rogers, manager);
Mattle Vickers s, pleased a large house. B. K. Bruce lecture 4; fair house. John H. Russell 14, to the "home of Natural Gas."

of Natural Gas."

CIRCLEVILLE.

Coliseum (Charles H. Kelistadt, manager): Rhea and an expellent co. in Fron-Frou 3. This was the first appearance. of the famous actress here. She made a good impression; large audience. Wonderland 17; Two Old Cronses play return date so

Opera House (V. R. Chesney. manager): Charles A. Loder's Hilarity co. delighted a crowded house 4. The co.'s band is one of the best we have yet heard.

Shawhan's Opera House (E. B. Hubbard, manager):
William Moore in Our Joasthan to a fair house s.
Item: Leigh McDonald, of Our Joasthan co., fell at
Mansfield and received a compound fracture of the left
leg. Mr. McDonald expects to join the co. again in a
short time.

leg. Mr. McDonaid expects to join the co. again in a short time.

WAPAKONETA.

Opera House (C. W. Timmermeister, manager): Mattie Vickers rendered Jacquine to crowded house 5. Well received by audience. Rest of co. fair.

UPPER SANDUSKY.

Opera House (John Lime, manager): Charles A. Loder's Hilarity Comedy co. to a good house 5; general satisfaction. Decidedly one of the most laughable comedies ever produced here. Loder, as a Dutch comedian, was a decided hit, while John F. Leonard, as an Irish tinker, made a good impression.

Itam: Your correspondent is under many obligations for courtesies extended by Ed. J. Cross, manager Hilarity co. Mr. Cross sends regards to The Mirror.

Hilarity co. Mr. Cross sends regards to a harmonic community of the Commun

Grand Opera House (H. S. Grimes, manager): Rhea in Fairy Fingers to large and fashionable audience of delighted people s. Edwin Souther's Dramatic co. 0-14 with matinee. Two Old Cronies 17, return engage-

PENNSYLVANIA.

HARRISBURG.

HARRISBURG.

Grand Opera House (William Metzger, manager):
Lotta in her new, play, Pawn Ticket No. 510, drew a
large audience s. The little star has not visited Harrisburg for several seasons, and, in consequence, there
was much curiosity to see her. This curiosity was satisfied in the most gratifying manner. The support was
excellent throughout, notably in the person of P. A.
Anderson in the part of Uncle Harris. He gave a most
vigorous rendition of this character, winning the sympathy of the audience.

Opera House (Markley and Till, managers): Jim
the Penman was produced 4 to fairly good business.
The co. averaged well throughout and produced a good
impression. Richard O'Gorman in his amusing play,
Human Nature, 5. The attendance was small, and in
consequence of the appearance of some new people in
the cast the piece was not seen at its best. Patti Rosa
came 6, to a small house, Miss Rosa is one of the
brightest soubrettes on the stage, and is worthy of a
standing in every way equal to Lotta's. J. C. Roach in
the Irish play, Dan Darcy, 7. A fair house, a good
play, and an artist in his particular line.

NORRISTOWN.
Music Hall (Walleys Royer, managers): J. M. Hill's

NORRISTOWN.

Music Hall (Wallace Boyer, manager): J. M. Hill's attraction, James C. Rosch in Dan Darcy, was greeted with a good house 4. Arizona Joe 6, played to an immense business. Starr's Opera co. q.

Items: George W. Goodhart has been very busily

engaged changing the route of the Starr Opera co. on account of the strike up in Northern part of Pennsyl-vania where he had been booked.

Theatre (P. J. Ferguson, manager): Waite's Comedy co. s. presenting Pug. Widow Bedott, Van the Virginian, New Hidden Hand, Rip Van Winkle and The French Spy. Notwithstanding the strike, the co. drew full houses.

Opera House (Hempstead and Honeywell, managers):
Charles Erin Verner made his initial bow before an Oil
City audience 5 in Shamus O'Brien; fair business and
good performance. Frederic Bryton to large house 7.
Several curtain calls. Past reputation fully sustained.
Erminle 20.

Erminie 30.

Music Hall (M. fl. Burgunder, manager): Joha C. Rbach in Dan Darcy 3. Good house; everyone delighted. Murray and Murray in Irish Visitors 1; big house. Human Nature 12; Jeffreys Lewis 13-14. Sol Smith Russell 20; Alone in London 25; Maggie Mitchell 26.

BURGETTSTOWN.

The Town Hall was packed to hear the Noss Family. All were well pleased with the entertainment.

ALLENTOWN.

Music Hall (E. L. Newbart, manager); Gus Williams in Keppler's Fortunes drew fair business Dec. 31.

A good co. and a very pleasing performance. The foilities in the Electric Spark failed to electrify the fair-sized audience assembled s It was the most tiresome and unsatisfactory performance of the season: Florence Bindley, supported by an excellent co., presented The Heroine in Rags 4, to medium business. Miss Bindley is a very clever young actress; is possessed of beauty, grace and a sweet voice. In her musical specialties she received several encores. The co. throughout is worthy of praise.

throughout is worthy of praise.

BETHLEHEM.

Lehigh Theatre (L. F. Walters, manager): Baldwin Dramatic co. held the boards s-y. The house was crowded nightly with but one exception, and at two out of the eight performances the announcement "standing-room only was made, yet in spite of this people crowded in. The co. is a good one and a return woul! doubtless be welcomed. Kerry Gow 16; Starr Opera co. s2-8.

G. A. R. Opera House (John F. Ostler, manager):
The Reinhart Sisters' Opera co. filled the week 3-7 very acceptably and to excellent business. Abbey's U. T. C. co. 13.

C. co. 18.

SCRANTON.

Academy of Music (C. H. Lindsay, manager):
James C. Rosch as Dan Darcy s, matinee and evening,
to large business. Lotta in Pawn Ticket No. 2005, to
packed house. The play is quite good and Lotta's
"kick" is as of old. Abbey's U.T.C. co. 7, matinee
and evening, to large business.

WILLIAMSPORT.

WILLIAMSPORT.

Academy of Music (William G. Elliott, proprietor):
George A. Baker's Bennett-Moulton Opera co. opened
y-gight performances. Repertoire: Fatinitza, Robert
Macaire, Fra Diavolo, Bobemian Girl, Fantine, to the
largest business they ever played to here. The co. is
much stronger than heretofore. Costumes very pretty
and rich. The audiences were highly elated at each and
every performance. Delia Fox, who made her debut
here last season, has made remarkable improvements,
her voice is sweeter and stronger. Misses Barton and
Marcellus did admirably and were well received. Mesara.
Ricketts, Bigelow, Bullard, Holmes, Amsden,
Matthews, Nelson and English, came in tor a full share
of honors and applause. Charles G. Amsden made a
great many friends by his pleasing manners. He
was pleasant to all.

Item: Many thanks to George A. Baker for souvenirs.

Academy of Music (W. W. Mortimer, manager): Jim the Penman to a large and fashionable audience and best of satisfaction 3. Murray and Murphy to a top-heavy house 4. Uncle Tom's Cabin 13. Aronson's Opera co. 21.

Opera co. st.

ERIE.
Park Opera House (Warner and Reis, managers):
Charles Verner in Shamus O'Brien New Year's night
to good business. Busch of Keys 11; Fred. Bryton 18.
CLARKSVILLE.
Elder's Opera House (James T. Wood, manager):
Pat Muldoon's Irish Comedy and Specialty co. gave a
great variety performance 4. The co. good throughout. Large audience.

out. Large audience.

PITTSTON.

Music Hall (W. D. Evans, manager): Abbey's
Uncle Tom drew two large houses s. This moss-covered play seems to retain a strong grap on this public.
Florence Bindley in Heroine in Rags pleased a fair
house 6. Miss Bindley's musical specialties were loudity applanded, Human Nature 16; Little Tycoon 19;
Sol Smith Russell so.

OF Smith Russell so.

HANOVER.

Opera House (J. Percy Barnitz, manager). Richard O'Gorman and a week co. in Human Nature 6, to a fair house, although the night was a rainy one and the streets covered with a glare of ice. The co. carries a good band and orchestra, but the play is the worst bit of trash that could be written.

Opera House (Weaver and Jordan, managers);
Muriay and Murphy to a packed house s. This was
wonderful for it's their third visit here. Frank Jones
in Si Perkins followed to another good house 4. Both
performances gave the best of astisfaction. Maggie
Mitchell 12; Chip o' the Old Block 14; Bennett-Moulton
Opera co. 16-21.

Opera co. 10-91.

Opera House (A. B. Herd, manager): The Fitth Avenue Opera co. sung Erminie to a fair-sized audience Dec. s8. Co. poor. Frank Jones in Si Perkins packed the house 31. It was his third appearance here, and he pleased the audience as much as ever.

packed the house 31. It was nit third appearance here, and he pleased the audience as much as ever.

NEWCASTLE.

Park Opera House (E. M. Richardson, manager): Meigs Sisters Vocal Quartette under auspices of Y. M. C. A. Lecture Course Dec. 30. Very ordinary entersalment to S. R. O.

Allen's Opera House (R. M. Allen, manager): Greenwood Opera co, in Trovatore-Dec. 30. Faust 8, to fairsised audiences. Miss Greenwood although suffering from a severe cold, did fairly well, while Signor Tagliapietra won much applause by his fine singing. Chorus rather unsteady: orchestra good. Muldood's Picnic 18.

Items: The Klks' benefit has been postponed until Jan. 30.—Past Explicated Ruler C. B. Squires, of Cleveland Lodge 18 B P. O. E., was here 4, and assisted the local lodge in intitation.—Manager Richardson of the Park left; 1 for New York.—Theatrical business has been

LANCASTER.

Fulton Opera House (B. Yecker, proprietor); Arisona Joe drew large audiences in Black Hawks, and The Wild Violet 3-3. Both plays are of the blood-and-thunder charactir, and drew plenty of applause from the upper portion of the house. A. M. Palmer's Jim the Penman co. drew a very good house 6. The co. is large, evenly balanced and exceptionally good. The play was pronounced very attractive, the interest never flagging from the rise to fall of the curtain. Patti Rosa had a good audience 7, in Love and Duty. She is a pleasing actress and sings very finely.

Opera House (B. C. Pents, manager); Jennie Calef in American Princess; good house and well received. Joilities co. 5; poor house. Ed. Chapman struggles hard to keep audiences seated until close of performance. Richard O'Gorman in Human Nature 7; large house; unsatisfactory performance.

Park Theatre (Frank Sage, manager): James C. Rosch in Dan Darcy 5-6; good houses in spite of rain and slippery pavements. Audiences delighted beyond expectations.

Item: Ed. Chapman, of Jollities co., in speaking of

expectations.

Item: Ed. Chapman, of Jollities co., in speaking of his wife's (Annie Summerville) application for divorce in Chicago, refutes emphatically all her allegations as published in city papers. He will enter suit for custody of child.

published in city papers. He will enter suit for custody of child.

TYRONE.

Conrad's Opera House (Fiske Conrad, proprietor): Patti Rosa played Leve and Duty to a large and delighted audience. Will play Zip on her return this way to open Altoona Opera House, about 18.

MEADVILLE.

Academy of Music (E. A. Hempstead, manager): Casino Opera co. No. s, in Erminie, Dec. 31, to banner house (financially) of the season. Co. fulled to come up to expectations; audience semewhat disappointed. A tedions delay of an hour before rising of curtain, caused by late arrival of scenery due te wreck on the railroad. Costumes elegant, and the opera was also splendidly staged. Charles E. Verner as Shamus O'Brien 6, to a fair but top-heavy house. Rain and disagreeable weather, otherwise attendance would have been larger; Star and W.B. Cahill received curtain call. The latter's portrayal of the miser and informer was excellent. Bunch of Keys 13.

NORTH EAST.

Short's Opera House (T. W. McCreary, manager):
Hicks-Sawyer Colored Minstrels 7; good house. Some
parts of their performance were exceptionally good.
Dan'l Sully 27.

Dan'l Sully 27.

Graud Opera House (George M. Miller, manager);
Lotta, as Mag in Pawn Ticket No. 210. delighted a
large audience 2. Goldie and St. Clair's World of Novelties, with Dilks and Gray's Comedy co., drew good
houses 3-7. The Magic Talisman 12-14. Floy Crowell
6-21.

Academy of Music (John D. Mishler. manager);
Florence Bindley in Heroine in Raga drew fair audiepoes 2-3. Arizona Joe in The Black Hawbs 4, to good

house. Jim the Penman was well produced to a large audience 7. The play is good. The Little Tycoon 13; Abbey's Uncle Tom 14; Patti Rosa 16; Rosina Vokes co. 17-18.

RHODE ISLAND.

RHODE ISLAND.

PROVIDENCE.

Grand Opera House (W. H. Low, proprietor):
The first half of last week J. Z. Little and a very inferior co. presented The World before small andiesces.
Mr. Little was the only sctor amongst the co. The stage settings, including the sinking ship and the traft scene, were excellent. On Sunday, ss, Gilmore's Band is booked for two performances afternoon and evening. National Opera co. 23-4.

Provicence Opera House (Robert Morrow, manager); Frank Danisls in Little Puck draw good houses for the first three nights last week, and those who were fortunate enough to see the piece were well paid, for a more funny or will presented little sketch has not been seen here this Winter. He has surrounded himself with excellent people, and they all work in perfect harmony. A more cerfect specimen of a country school professor than George Woodward as Dr. Savage could not be imagined. He looks and acts it as though he had always been one, and was ably assisted by Fiorence Rowe as Schoolmistress Ticaleshem. Bessie Sanson as the fresh young schoolgir! was charming. Rillie Deaves was as graceful and pretty as ever. On Thurday evening Frankie Kemble presented Sybil here for the first time. She is quite as pleasing in her singing and manner of speech, and is earnest in what she does, but there is a great deal for her to learn yet. Her support as whole is quite good, especially Harry Bell, who makes a good comedy character out of nothing. Much praise is due little Josie Lloyd, who plays the part of Little Bessie. The play is itself is nothing, and at times becomes very wearinome, and Miss Kemble is worthy of something better. This week, A Parior Match. Fanny Davenport in Fedora 16-18; Robert Mantell in Monbara 9-21.

WESTERLY.

Opera House (C. B. Bliven, manager). The Kellogg Concert co, had a large and select audience st. Co. gave very poor astisfaction. Frankie Kemble in bybil had a good house 4. The play is pure and bright, and the star, by her winsome acting, captivated the audience.

SOUTH CAROLINA.

CHARLESTON.

Academy of Music (Will. T. Keogh, manager):
Katle Putnam at each annual visit adds to her list of
admirers. This year's engagement is the longest played
in Charleston. Erma the Elf was given and New
Year's matinee and night, and Lena the Madcap s-3, to
large houses. Robert Downing followed 4-5 in The
Gladiator and Julius Cæsar, also to good houses. Mr.
Downing's Marc Antony is decidedly the best we have
seen in years. He received several calls.

Mutual Admiration: Mesers Downing and Mack increased their five-year contract to ten, so pleased are
they with each other as actor and manager—Frank
Gayler, advance of White Slave and Julius Calin, business manager of Held by the Enemy, are in tows. The
latter co.'s billing is the heaviest this season—Business
at the Academy has been large since the holidays.

A few credentials of 1887 remain in the hands of correspondents. These must be returned before the holders will receive cards for 1888. Over a month ago correspondents were requested to return old credentials by a certain date. The few who have not done so will receive no further notice, but will be dropped from the list if they continue in their delinquency.

TENNESSEE.

TENNESSEE.

NASHVILLE.

The Vendome (J. O. Milsom, manager): Kate Castleton, with her excellent co, presented Crasy Patch to fair business s-4. The piece has been patched up and changed around in a good many ways, but it has lost none of its brightness or humor. The performance is to be commended throughout. Helun Blythe to slim houses in Only a Woman's Heart and The Creole, Belasco's dramatization of Article 47, 5-7. Miss Blythe is an excellent actress, paisntaking in her work and strikingly handsome in appearance. The co. is bad, excepting J. F. Brien, who is fairly clever. Robert Downing 13-14.

13-14.

Masonic: (E. V. Anglim, manager): The Wibur Opera co. s-y presented The Two Vagabonds, The Merry War, The Grand Duchess, Three Black Cloaks, Princess of Trebizonde and The Mascotte. Houses have been light.

Professor Bristol's Equescurriculum 9-14 at the Grand.

Grand.

MEMPHIS.

New Memphis Theatre (Frank Gray, manager):
Rice's Evangeline opened New Year's matinee to a
crowded house, and had large audiences during engagement. Jan. 5, Frederick Warde in Galba the Gladiator
to a large house. Charlotte Thompson, 13-15, will be
followed by Margaret Mather 16 for one week.

Items: Walker's Vandeville is doing a fine business
this week.—Manager Frank Gray has recovered from
his recent sickness.

KNOXVIII P

his recent sickness.

KNOXVILLE.

Staub's Theatre (Fritz Staub, proprietor): Taken from Life co. s to very good business considering the inclemency of the weather. Very well balanced co. Roland Reed, 19-13; Fred Warde, 16.

Roland Reed, 13-13; Fred Warde, 16.

CHATTANOOGA.

New Opera House (Paul R. Albert, manager):
Colvill's Taken from Lite a tracted a small crowd 3.

The performance was good and deserved better patronage, which they no doubt would have had but for the inclement weather. Louisb Balfe co. played to best house seen here 4 for the last four weeks. Kate Castleton rollowed in Crasy Patch 6-7 to good business. The co. is first-class without exception, and keeps the audience in a constant roar of laughter. Robert Downing, 15: Fred Ward, 13-14.

Items: James H. Mack, manager of Robert Duning, occuoied a box at the Balfe performance, and seemed to enjoy the play very much.—Manager Albert will shortly visit the East to do his own booking for season of 1888-89. He has already booked over twenty-five first-class attractions for next season.

COLUMEIA.

tain. Support fair.

TEXAS.

SAN ANTONIO.

Grand Opera House (Ernest Rische, manager): On the 19 the Carleton Opera co. closed a very brilliant and successful engagement. Dorothy was given and it drew the largest house of the season. It was the first time the co. had given this opera but everything passed off smoothly and their large audience was more than pleased. W. T. Carleton assumed the role of Geoffrey Wilder, I. C. Taylor of Harry Sherwood. J. K. Murray of Squire Bantam, and that inimitable Charles Drew was of course cast as Lurcher, and made the hit of the evening. Lilly Post was seen at her best as Dorothy. Fannie Ricc made all that was possible out of Lydis Hawthorne and Clara Wisdom made an excellent Mrs. Privett. The opera was very well received, and with Mr. Carleton's excellent co. it cannot help but succeed. James-Wainwright co. opened up here in Virginius Dec. so. Hamlet; and Gretchen for matines. Mr. James' Virginius is a grand piece of acting and was received accordingly with great applause, and after the curtain went down on the last act he was called before the curtain, the first time I have seen such a thing done in San Antonio. His Hamlet was new to the most of us here but he succeeded in pleasing his audience if one should judge by his frequent recalls. Miss Wainwright divided honors with Mr. James. Co. throughout was very good. Mrs. Bowers opened in Old Love Letters, The lealous Wife, Elizabeth, Lady Audley's Secret and closed her engagement with Mary Stuart Let. This excellent actress is deservedly pooular here, but in justice I must say that she ought to be better supported. The leading man is W. G. Beach, who is seen to the best advantage in comedy, as yet he is hardly up to the heavy roles required of him in Mrs. Bowers' repertoire. It is no use hiding the truth in the matter, her support was failure here as it thas been elsewhere, and I trust if we ever have the pleasure of seeing her here again, she will be surrounded by a co. capable of supporting her as she should be.

FORT WORTH.

Opera House (George H. Dashwood, manager): Haverly's Misstrels is a return date s gave two performances matince and night to fair business. The co taken as a whole, is a good minstrel aggregation and they deserve success.

PALESTINE.
Temple Opera House (Francis and Gunning, managers): The Enamon Dramatic Club of this place, presented Out in the Snow Dec. 30 to a crowded house The cast was well selected, each performed the allotted part amazingly well for amateurs.

part amazingly well for amateurs.

GALVESTON.

Tremont Opera House (Greenwall and Son, managers): Mrs. D. P. Bowers continued Dec. 27-0 to decreased attendance. We all know and acknowledge Mrs. Bowers as a superior artiste, and her admirable work alone, is all that can be favorably recorded, the support being deplorably feeble. The house was occupied by J. Randall Brown 1, who gave an exhibition of mind reading, etc., to the satisfaction of a fair crowd.

Louis James and Marie Wainwright presented Gretchem (Gilbr rt's vers on of Faust) as opening bill matines to a packed house. Othello is the evaning drew fairly and Hamlet mildly. Virginius closed the engagement signal fair house in attendance on each occasion. As a stream of the signal was a fair house in attendance on each occasion. As a stream of the signal was stream of the

risk.—Haverly's Minstrels 4.

HOUSTON.

Pielot's Opers House (Henry Greenwall and Son, mansgers): Mrs. Bowers matinee and evening 30-31; only fair business. Margaret Mather on her initial visit to our city opened in Romeo and Julkt to crowded house's; fine business.

WACO.
Gariand Oper: House (J. P. Gariand, manager);
Margaret Mather was billed to play here Dec. 30 but failed to appear on account of being ill.

MARSHALL.
Marshall Opera House (Johnson Brothers, managers);
Called Back Dec. 30 to fair business.

UTAH. .

SALT LAKE CITY.

Salt Lake Theatre (H. B. Clawson, manager);
Direy and Adonis Dec. 31 to house packed from nit to
dome—over a thousand dollars. It were useless, in view
of the celebrity of the co., to particularize; sufficient to
say that everything weat off smoothly. There were recalls of everything that would "recall," and applause
to the very echo. The Osborne Dramatic Club presented Diplomacy to a large and well pleased audience 2.

VERMONT.

BURLINGTON.

Howard Opera House (W. K. Walker, manager):
Robert Mantell and excellent co. in Monbars 7 to fair
house. This was Mr. Mantell's first appearance in this
city, and he was greeted very enthusiastically, receiving three calls before the curtain. Parsice's Grass
Widow 13, Helene Adell 16-24.

VIRGINIA.

VIRGINIA.

ROANOKE.

Opera House (Tennyson and Simpson, mar agers);
Moran and Thomas' San Francisco Minstrels 4 to
crowded house and gave a good show. Receipts
\$418.95.

Items: Messrs. Tennyson and Simpson have won
many patrons this season by bringing only good cos,
and have done a good business. Their lease of the
Opera House expires next May and they will probably
secure it again although the city fathers think they are
making "a barrel o' money." There was a meeting last
night to that end but up to eleven o'clock they had not
come to any definite understanding.

LIVNCHBURG.

LYNCHBURG.

Opera House (T. H. Simpson, manager): The California Minstrels played 2-3 to small houses. Performances fair only.

iforaia Minstrels played s-3 to small houses. Performances fair only.

RICHMOND.

Theatre (Mrs. W. T. Powell, manageress): The Boston Ideal Opera co. y a ppeared to fa shionable and packed houses. Rhea 1s-4; Booth-Barrett 16.

Academy of Music (J. K. Strasburger, lessee): Hettle Bernard Chase 5-7 in Rags to good bisiness. Mestayer and Vaughu's Tobogganing co. 1s-14; Iim the Penman 17-18.

Opera House (James Logan, manager): J. H. Kean in Rip Van Winkle and other plays s-7.

NORFOLK.

Academy of Music (W. H. Sherwood. manager): The Boston Ideal Opera co. (Foster's) 6-7 to houses packed from pit to dome. The renditions were Carmen. Bohemian Girl and The Daughter of the Regiment. The presentations were well nigh perfect. Zelle de Lussan made a capitally captivating though fickle Carmen and George Appleby effectively impersonated Don Jose. Harriet Avery sang sweetly through the part assigned her and won many plaudits. The chorus is strong in numbers and the orchestra an excellent one. Opera House (James Lozan, lessee): Louise Arnot and a good co. drew large houses during last week. The repertoire included A Celebrated Case, Ireland As It Is, Leah and Fun on the Bristol. This week, Gilday's Comedy co.

Items: The Elks are working like beavers to ensure

Comedy co.
Items: The Elks are working like beavers to ensure Items: The Elks are working like beavers to ensure the success of their annual benefit which event comes off 24. Frederick Warde, in Virginius, will be the at-traction.—To Mr. Roche, the genial advance of the Ideals, your correspondent desires to return thanks for appreciated courtesies.

WEST VIRGINIA.

WHEELING.

Opera House (F. Riester, manager): Hanlons' Fantasma actually turned people away at all three performances 2-3. Those able to obtain admission were delighted with the people and scenery. Soggarth 6 7 to only fait business, on account of very bad weather. Play and co. very strong. Sl Perkins 17, Patti Rosa 20-21.

Grand Opera House (O. C. Genther, manager): Le-onzo Brothers and their dogs 2, week; business good; the dogs are the best actors in the party. Chip o' the Old Block 16 18. Crescent City Opera co, 19-21.

WISCONSIN.

season of 1888-80. He has already booked over twenty-five first-class attractions for next season.

Grand Opera House (Cal Morgan, manager): Helen Blythe gave a matines to the children s; each "tot" of her audience was presented with a nice doll. At night the co. appeared in Only a Woman's Heart to a small but enthusiastic audience. Co. called before the curtain. Support fair.

piece is no worse than many others of its kind, but the co. do not make much of it. Si Slocum, though a much older piece, gave better satisfaction. Reilly and Wood's Variety co. followed, opening New Year's matinee for a week. They gave one of the best variety shows ever seen here. Bobby Gaylor has a very funny act that always catches on. The Nelson Family in acrobatic feats, the Four Emperors (Howard, Russell, Seeley and raibert) in a musical act, D'Alvini the juggler, and several others made the co. an exceptionally strong one. Hoodman Blind, 13-14.

Grand Opera House (E. G. Rodolf, manager): The co. is the same as appeared here last season under Haverly's banner. It gives about the same performance. Harry Budworth is a new acquisition, although his business is not, being after the Thatcher-George Wilson style. The performance, as whole, was fair.

Palace (O. F. Miller, manager): Henry Chanfrau in Kit 1-3 to fair business. Mr. Chanfrau is a hardworker and gives an istelligent rendition of the character of Kit. The co. is capable and conscientious.

Items: A co., headed by the veteran Charles Howard, attempted to wive a version of The Octoroon at the Museum, commencing Monday, but were enjoined from doing so by Manager Anderson, representing Mrs. Chanfrau, who owns the piece. They discontinued the piece and produced Eph's Dream the balance of the week. Mr. Peterson, who is an old-timer in the profice and produced Eph's Dream the balance of the week. Mr. Peterson, who is an old-timer in the profice sion, is here in advance of A Night Off.—D'Alvini heaves the Reilly and Wood on New York.—The receipts last season at popular prices as com sared to their receipts last season at popular prices, is a strong argument in favor of the former.

SHEBOY(DAN.

Opera House (I. M. Kohler, manager): Edwin

argument in tayor of the former.

SHEBOY(DAN.
Opera House (J. M. Kohler, manager): Edwin Hanford and Jessie Bonstelle in Trixie Dec. v8, to. full house; performance very satisfactory. Yank Newell's Dramatic (*) co. in Muldoon's Picnic Dec. 30 to a large audience. Play and cc. poor.

BELOIT.

Goodwin's Opera House (Howard and Wilson managers): Harry Richards' Dramatic co. 2-7, in Wave Cresty, Danites. The Life of An Actress, The Girl I Love. Monte Cristo and Lady Audley's Secret. Business fair.

Opera House (J. E. Cass, manager): Gorman Brothers' Spectacular Miostrels gave a fine entertain-ment to a very good house 6.

CANADA.

TORONTO.
Toronto Opera House (Shaw and Jacobs, managers):
Perhaps the most interesting and valuable contribution to our public by Manager Shaw, when he announced to his patrons that the National Opera co. would occupy his cosy temple of amusement on s-4 in a round of opera. The repetoire consisted of a happy selection given for the first time in Toronto, namely, Faust, Lohengrin and Queen of Sheba. To the credit of Manager Locke be it said that, notwithstanding the usual remarks of the growlers, each opera was given in their entirety and complete in all its details, eclipsing any-

thing ever before heard in any Toronto theatre. Bertha Pierson and Emma Juch were the soprames a nounced, but the latter failed to put in an appearance, owing, as was claimed, to an indisposition, however, she was not seriously missed, as Miss Pearson failed all the requirements and expectations, her Elsa in Lohengria coming in for special praise in which Clara Poole, contraito, shared honors. McGuckis, the tener made an ideal Lohengria. Seats were sold at metropolitan prices, \$6, 50, \$9, and \$4, but still there were no "emotys" at any performance. To sum it up financially and artistically it was a big success, and Manager Shaw deserves great credit for the nerve displayed in procuring the co, and again shows his long-headedness that Torontonians will support enterprise. The last half of the week was closed. Beacon Lights this week.

Grand Opera House (O. B. Sheppard, manager): Golden Giant by Mrs. McKee Rankin and co. succeeded fairly. Of course the "big money" and people went to the opera, which was a serious opposition, but "he got there" the last three nights of the week and matinee and managed to square himself. Performance and co. very good. Barry and Fay are going to boom things this week, and I guess there will be few wacant seats. Items: Golden Giant co. had to pay \$50 duty on their "real Chinaman" when they crossed the border.—The Choral Society are going to give us a "big sing" at an early date at the Pavilion.—Mr. A. J. Small, the assistant treasurer, is making himself very popular with the profession and public by his courtesy and strict attention to "bis."

BELLEVILLE.

Opera House (H. Tammadge, manager): Baird's

tion to "bis."

BELLEVILLE.

Opera House (H. Tammadge, manager): Baird's Comedy co. played week of 2-7 to fair business at cheap prices. The co. is hardly up to those of the same kind which have preceded it. Josie Devoy 7-14.

which have preceded it. Josie Devoy 7-14.

The Lyceum has been open for the past three weeks, and the Boston Comedy co., under H. Price Webber, slayed to excellent business, several nights of the engagement the house being packed to the doors. Mr. Webber stays here till 16, when he takes his co, to St. John, N. B. The city papers are very complimentary in their notices of the co.

Items: Yarmouth, N. S., has an elegant new opera house just completed. It will be opened in by a local musical club—A meeting of the circuit managers of Nova Scotia, New Brunswick and Maine, was held in St. John 3 and arrangements made to play first-class attractions in such manner as will be remunerative.

LONDON.

Grand Opera House (John H. Davidson, manager):
The Young Liberal Minstrels (amateur) gave good performance to large house s. C. A. Gardner's Karl co.
played to only fair business 4; the performance was good and showed great improvement since he was last

MONTREAL.

Academy of Music (Henry Thomas, manager): The National Opera co appeared in a repertoire of Grand Opera, including Aida, Faust, The Queen of Shebs, and Lohengrin presented in the order named, 5-7.

Theatre Royal (Soarrow and Jacobs, managers): Edwin Arden in Eagle's Nest to S. R. O., s. The play and actor are too well known to need mention.

DATES AHRAD.

Managers of travelling combinations will lavor us by sunding every week advance dates, and mailing the same (atime to reach us on Monday.

DRAMATIC COMPANIES.

PALMER'S JIM THE PENMAN (Western co.): Y. City 9-14, Brooklyn 16-21, Philadelphia 33-A. M. PALMER'S JIM THE YSHMAN (Eastern Co.):
N. Y. City 0-14, Brooklyn 16-31, Philadelphia 33Frb. 4.
M. PALMER'S JIM THE PENMAN (Eastern Co.):
Stauston, Va., 12. Lynchburg 13, Danville 14, Hampton 16, Richmond 17-18, Norfolk 19 21
ALONE IN LONDON CO.: Wheeling, W. Va., 11-13,
Youngstown, O., 13, Erie, Pa., 14.
A NIGHT OFF CO.: Elgin, Ill., 18, Joliet 13, Ottawa
14, Streator 16, Peorla 17, Burlington, Ia., 18, Des
Mines 19, Sloux City so, Council Bioffs 21, Kansas
City, Mo., 37, 8
ANNIE PEKLEY: Philadelphia 9-14. Notristown, Pa., 16,
Wilmington, Del., 17, Trenton, N. J., 18, Easton, Pa.,
19, Reading 50, Elizabeth, N. J., 21, N. Y. City 23
ALLAN DARE: Baltimore 9-14

16-91.
ATKINSON-COOK CO.: Elizabeth, N. J. 9-14.
ARABIAN NIGHTS CO.: Boston 9-21. Cincinnati 23-8.
AROUND THE WORLD IN EIGHTY D. 98: Omaha 9-12,
Council Bluffs Ia., 13, Plattsmouth, Neb., 14, Lin-

ARGUND THE WORLD IN BIGHTY D.vs: Omaha 9-15, Council Bluffs Ia., 13, Plattsmouth, Neb., 14, Lincoln 17, Assev's U. T. C. Co.: Logansport, Ind., 13. All. S. Phillips: Philadelphia 9-2-Feb. 4. Ada Grav: Philadelphia 9-2-Feb. 4. Ada Grav: Philadelphia 9-2-Feb. 4. Rarry And Fav: London, Ont., 13, Chatham 14, Detroit 16-18, Toledo, O., 19, Jackson, Mich., 50-1. Booth-Barratt Co.: Baltimore 9-14, Richmond, Va., 15, Charleston, S. C., 17, Savannah, Ga., 18, Macon 19, Atlanta 50-5, Nashville, Tenn., 33-5, Memphia 55 S. Chattanooga 20-1, Birmingham, Ala., Feb. 1-a, Monigomery 3, Mobile 4, New Orleans 6. Beny Maddiller, New Orleans 12n. 3-14. Bunch of Kavi: Oil City, Pa., 13. Bracow Lights: Toronto, Ont., 9-14, Detroit 16, Brulant. Montreal 9-14, Toronto 16-51. Chicago 33-8, Baldwish Melviller Co.: Elmira, N. Y., 9-14, Allentows, Pa., 16-91. Williamsport 33-8. Boot Trame Co.: New Orleans 9, 14. C. Erin Yarmare: Warren, Pa., 15, Chicago 33-8, Booth Trame Co.: New Orleans 9, 14. C. Erin Yarmare: Warren, Pa., 15, Chicago 36-8, C. T. Ellis: Chicago 31-8, Charlower: Boston Jan. 9-14, Chicago 16-21. Charlotte Index Detroit 19-21. Charlotte Index Old Blue 14, Edwir 3, St., Louis 33-8. C. A. Gardners: Boston Jan. 9-14, Chicago 16-21. Charlotte Index Detroit 19-21. Charlotte Index Detroit 19-21. Charlotte Index Detroit 19-21. Charlotte Index Old Block (c): N. Y. City Oct. 19-indef run. Cora Van Tassel: Sedalia. Mo., 12, Jefferson City 13, Mexico 14, Macon 16, Chillicothe 19, Cameron 18, Leavendowth, Kan., 19, atkinson so, Lincoln, Neb. 21, Plattamouth 3, Council Bluffs, Ia., 24, Omaha 25 Chicago 16-21, Wheeling, W. Va., 23-5, Parkersburg 23 8, Louisville 30-Feb. 4
CMECKERD Life: Newark 9-14; Baltimore 16-21, Wheeling, W. Va., 23-5, Parkersburg 23 8, Louisville 30-Feb. 4
C. A. Loder: Frankfort, Ky., 22, Crawfordsville 13, Greencastle 14, R. chmond 30-1. Cincinnati 23-5.

30-Feb. 4. A. Loden: Frankfort, Ky., 12, Crawfordsville 13, Greencastle 14, Rohmond 20-1, Cincinnati 23-5, Hamilton 30-1, Urbana Feb. 1, Mt. Vernon 2, New-

ark 3

DANREL BOONE Co: Springfield, Mass., 13, Northampton 14, Holyoke 16, Greenfield 17 18, Lawrence
19, Lowell 20, Amesbury 21, Dover, N. H., 23, Portsmouth 24, Newburyport, Mass., 25

ampton 14, 101yote 10, Orecutar 17 to, Lancaucas 19, Lowell 20, Amesbury 21, Dover, N. H., 23, Portsmouth 24, Newburyport, Mass., 25

DIOM BOUCCAULT: Springfield, Mass., 25, Worcester 26-8, Concord, N. H., 20 Lawrence, Mass., 21, Lowell Feb. 1 Portsmouth, N. H., 2, Portland, Me., 3, 4.

Haverhill, Mass., 26, Manchester 7, Fitchburg 8, Providence 9, 11.

Dannan Thompson: Philadelphia 9-21, Washington 23-28, Elmira, N. Y., 20, 21, Binghamton Feb. 1-4, buffalo, 6, 12 Cleveland, 13-18, Cinclonati 20-25,

Daly's Upside Down: Chicago 9-14, Lansing, Mich., 16, Bay City 17, East Saginaw 18, Detroit 19-20, Sandusky 21, Cleveland 23-8

Dan'l Sully's Co.: Lincoln, Neb., 11-12, Hastings 13, Grand Island 14,

Dowling Hasson Co.: Brooklyn 9-14, Louisville 16 21, Dan A. Kelly: Brooklyn, E. D., 9-14, N. Y. City 16-21, Harlem, N. Y., 23, B.

Dolosus (Spectacle): Nan Francisco 19-Jan. 14,

Edwin 24 Edwin 25, Louisville 30-Feb. 5, Owensboro, Ky., 6, Evansville, Ind., 7-8, Vincennes 9, Terre 14 Vangeling: St. Louisville 30-Feb. 5, Owensboro, Ky., 6, Evansville, Ind., 7-8, Vincennes 9, Terre 14 Vangeling: St. Louisville 30-14, Chicago 16-21.

Ky., 6. Evansville, Ind., 7-8, Vincennes 9, Terre Haute to 11.

Evanorium: St. Louis 9-14, Chicago 16-91.

Evanorium: St. Louis 9-14, Chicago 16-91.

Evanorium: St. Louis 9-14, Chicago 16-91.

Evanuas City 93-8.

Eunics Goodrich: Cairo 9-14, Owensboro, Ky., 16
si. Paducah 93-8.

Euwin Mayo: Little Rock, Ark., 11-13, Hot Springs
14. Texarkana 17, Palestine 18, Houston 19. Galveston 90-1. Bresham 93, Austin 94, San Antonio 95.

Austin 56. Waco 97, Ft. Worth 98.

ETMEL TUCRES: Port Jervis, N. Y., 9-14, Binghamton 16-21

ETHEL TUCRER: Port Jervis, N. Y., 9-14, Binghamton 16-21

Bowin STUART'S CO.: Ottumwa 10-16, What Cheer
17-23, Des Moines 24-30.

KERA KENDALL: St. Paul 19-14, Du'uth, Minn., 16,
Stillwater 17, Winons 18, Lacrosse, Wis., 10.

BOMUND COLLIER: Columbus 9-14, Pitsburg 16-21,
FLOV CROWELL: Easton, Pa., 9-14, Reading 16-21,
Allentown 29-8, Shamokin 30-7-6. 4.

FRANK DANIELS: Newport, R. I., 19, Salem, Mass.,
13, Meriden, Ct., 14, N. Y. City 16-21, Harlem, N. Y.,
23-8, Philadelphia 30-7-69, 4.

FRANKIE KEMBLE: Buffalo 12-14.

FANNY DAVENFORT: Brooklyn 9-14, Providence 16-18,
Philadelphia 33-8.

FRO. WADE: Nashville, Tenn., 9-12, Chattanooga
13-14, Knozville 16, Staunton, Va., 17, Richmond 1821, Hampton 21, Norfolk 24-6, Goldsboro, N. C., 2728.

FRED. BRYTON: Erie, Pa., 12, Jamestown, N. Y., 13,

St. Hampton 31, Norfolk 84-6, Goldsboro, N. C., 37-88, Table Bayton; Erie, Pa., 12, Jamestown, N. V., 13, Meadville, Pa., 14, Youngstown, O., 16, Akron 17, Mansfield 18, Columbus 19, 21, Cincinnati 33-8, Parms Mavo-Jeteriot 9-14, Tiffia O., 16 Lima 17, Dayton 18-19 Springfield, 20-21. Columbus 23-24, Richmond 25, Fort Wayne 26, Logansport 27, Lafayette 28, Louisville 39-5 (Cincinnati 30-Feb. 4. Frank Frayne: Indianapolis 9-14, Nashville 6-11. Louisville 23-5 (Cincinnati 30-Feb. 4. Nashville 6-11. Lexington, Ky., 19, Dayton, O., 20 t. Baltimore 23-8. Rascore Dramatic Co., St. Cloud, Minn., 16-21. Rosina Vokes Comedy Co., Philadelphia 9-14. Rosina Vokes Comedy Co., Philadelphia 9-14. Rascore Dramatic Co., St. Cloud, Minn., 16-21. Rosina Vokes Comedy Co., Philadelphia 9-14. Rascore Dramatic Co., Philadelphia 9-14. Rascore Dramatic

F. C. Bangs: Gaiveston, Tex., 9-18, Houston 13-14. Austin 16-17, San Antonio 18-19, Dallas 50-1. Fisher Hasson Co.: Lonisville 16 21. Frances Bismor; Wheeling, W. Va., 9-14
Fellix Vincent Co.: Brookings, D. T., 14, Watertown 18-23, Aberdeen 24-Feb. 6.
Francis Labadie: Huntingdon, Pa., 13, Knor 16, Indiana 13, Braddock 24.
Grismer-Davies Co.: St. Louis 9-14.
Griswer-Davies Co.: Schookster 9-14. Troy 16-22, Montreal 24-8, Buffalo 30 Feb. 4.
Grindly 30 Feb. 4.
Gotthold's U. T. Co.: Omaha, Neb., 10-18.
Golden Giant Co.: Rochester, N. Y., 12-14, Sandusky, O., 16, Fiology 3p. Lima 18, Louisville 39-25, Lexingto ', Ky., 23, Hamilton, O., 24, Columbus 25 6, Springfeld 27-8, Chicago 3p. Feb. 4.
Greman Detective: Big Rapids, Mich., 20.
Helm Blutthe: Clarksville 9-10. Henderson, Ky., 13, Owensboro 13-14 Evansville, Ind., 16, Vincennes 17, Terre Haute 18, Wapakoneta 19, Marion 20, Fort Wayne 21.
Hend By The Enemy (Southers): Savannah, Ga., 11-18, Charleston, S. C., 13-14, Baltimore 23-8, N. Y. City 30
Held by The Enemy (Southers): Savannah, Ga., 11-18, Charleston, S. C., 13-14, Baltimore 23-8, N. Y. City 30.
Held by The Enemy (Southers): Savannah, Ga., 11-18, Charleston, S. C., 13-14, Baltimore 23-8, N. Y. City 30.

City 30.

Hald by the Enemy (Northera): Milwaukee 9-14.

Highest Bidder: Syracuse 19-14, Williamsport, Pa.,

16. B aghamton, N. Y., 17. Hornellsville 18. Bradford, Pa., 19. Meadville 90. Eries:

HENRY E. DIXEY: Kansas City, Mo., 9-14. Omaha

16-17, Minneapolis 18-21, St. Paul 23-8, Milwaukee

HENRY E. DIAGRAM

16-17, Minneapois 18-21, St. Paul 23-8, Milwauan30-Feb. 4.
HELINE ADELL: Lewiston, Me., 9-14.
HERTIE BERMA'D CHASE: Carlisle, Pa., 13, York 14.
Harrisburg 16, Sunbury 17, Lewisburg 18, Lock Haven 19.
HART'S SENSATION Co.: Massillon, O., 9-14, Alliance

16-14. Akron 23-8.

Philadelphia

TS SENSATION CO.: MASSIIION, O., 9-14, Alliance -21. Akron sy-5.

ATOMEMENT: Washington 9-14, Philadelphia -21, N.Y. City 23 8.

VAN COURTLAND: Port Huron. Mich, 9-14.

LEAF Co.: St. Louis 9-14, Sedalia 16. Atchison
St. Joseph 18, Lancoln 19, Omaha 20-1, Jowa City
(Cedar Rapids 24, Dubuque 25, Rockford, Ill., 26, ilsauke 27-0.

33, Cedar Rapids 24, Dubuque 25, Rockford, Ill., 26, Milwaukee 27-9.

J. K. Emmer: New York 9-21, Washington, 23-8.

JOHN F. WARD: Flint, Mich., 13, East Saginaw 13, Bay City 14, Big Rapids 16, Muskegon 17, Grand Rapids 18-19. Elkhari 20.

JOHN S. CLARKE: Philadelphia, Dec. 26—indef. seaовари Мияриу: Brooklyn 9-14, Bethlehem, Pa , 18,

JOSEPH MURPHY: Brooklyn 9-14, Bethlehem, Pa., 18, Altoona 19, Greenburg so.

JAMES CONNOR ROACH: Erie, Pa., 18, Bradford 13-14, Buffalo 15-18, Newark 19-21,

JOLLITI'S (Electric Spark): Findlay O., 18, Ft. Wayne, Ind., 13, Chicago 16-21,

JAMES-WAINWRICHT CO.: New Orleans 9-14, Mobile 16-17, Pensacola 18, Thomasville 19, Jacksonville 30-1, Savannah, Ga., 23-4, Charleston, S. C., 85-6, Atlanta, Ga., 28, Birmingham, Ala., 30-1.

JENNIE KIMBALL'S MAM'ZELLE CO.: Newark, N. J., 9-14,

J. 9-14. IENNIE CALET: Baltimore 9-14. JAMES O'NEILL: San Francisco 96-Jan. 14. Secramen-to 16-19, Stockton 18, Sait Lake City 80-1. Denver, Col., 23-8.

to 16-17, Stockton 18, Sait Lake City 80-1, Denver, Col., 39.8.

JEFFEN'S Lawis: Boston 9-14, N Y, City 91,

J. B. Polk: Maquoketa, Iowa. 12, Cedar Rapids 14.

JULIA MARLOWN: Baltimore 16 21.

JENNIE HOLMAN: Sherman, Tex., 16-21, Paris 93-8,
Sulphur Springs 30-Feb. 4.

KATE CLAYTON: Toronto 12-14, N. Y. City 16-Feb. 4.

KATIE CLUTIAM: Co umbus, Ga., 11-12, Macon 14.

Athers 16, Augusta 17, Columbia, S. C., 18, Greenville 10, Asheville, N. C., 50, Knoxville, Tenn., 31.

KATE CASTLETON: Cincinnati 9-14, Kansas City 16-21,
Columbia, Mo., 24

KITTIE RHOADES: Danbury, Ct., 9-14, Meriden 16-21,
New London 39-8, Willimantic 30-Feb 4.

KATIE HALT. N. Y. City 9-14.

KAEP IT DARK: Gioucester 12, New Bedford 12, Fall
River 14, Plymouth 16, Lyons 17, Exeter, N. H., 18,
POTISMOUTH 19, Dover 50, Haverbill, Mass, 51.

LOUISE POMEROY: Port lervis, N. Y., 16-21.

LIZIE EVANS: Detroit, Mich., 9-14, Buffalo 16-21, Tor-

LIZZIE EVANS: Detroit, Mich., 9-14, Buffalo 16-31, Toronto 33-5;
Louise Balpe: Chattanooga, Tenn., 24.
LITTLE NUGGET: Toledo 9 14.
LAGARDERE: Chicago 9-31.
LIGHTS o' LONDON: Indianapolis 13-14, Buffalo 16-31.
LE VOYAGE EN SUSSE (Hanlons): N. Y. City 9-14.
LILIAN OLCOTT: Topeka, Kas.. 11-13, Leavesworth 13-14, Kansas City 16-31.
LOST IN NEW YORK: St. Joseph, Mo. 13-14, Hanniba 16 Quincy, Ill., 17-18, Decatur se, Cairo 31.
LOTTA: Pittsourg 9 14.
LEVICK-ALSBERG CO.: Spokene Falls, W. T., 10-12, Walla Walla, 13-14 Tacoma, 16, Seattle 17-18, Portland 30.
LITTLE'S WOELD Co.: Low:ll 11-12, Concord, Mass.,

Walla Walla 13-14 Incoma, 10, Seattle 19-16, Fort-land 30.

LITTLE'S WORLD CO.; Low:ll 11-18, Concord, Mass., N. H., 13, Laconia 14, Portland, Me., 16-17, Bath 18, Banger 20-21.

LOTTIE CHURCH: Cincinnati 9-14, St. Louis 23-8.

MY AUNT BRIDGET CO.: Cincinnati 9 14, Indianapolis 16-21, Logansport 24.

MONT: CRISTO (Benedict's): Athens, O., 12, Nelson-ville 13, Marietta 14, Parkersburg, W. Va., 16, Brechtel, O., 17, Corning 18, Shawnee 19, Logan 20, Newark 21.

MME. MODJESKA: N. Y. City 30.
MSS. JAMES BROWN POTTER: Waterbury, Ct., 18., New
Haven 13, Yonkers, N. Y., 14, Philadelphia 16-81,
Washington 21-8. Washington 33-8.

Mas. LANGTEY: Washington \$ 14, Philadelphia 16-28,
Mas. D. P. Bowens: Sherman, Tex., 13. Fort Worth
13-14, Dallas 16-18, Paris 19-20, Denison 21.

MAIN LINE: Hudson, N. Y., 31.

MAU. B BANKS: Geneva, N. Y., 13, Albany 13-14,

MAULE BANKS: Geneva, N. Y., 19, Albany 19-14, Brooklyn 16-15.

MAGGIE MITCHELL: Scranton, Pa., 19, Washington, 16-21.

MINNIR MADDERN: Winoda, Mind., Jan. 14.

MESTAVER'S TOROGGANING: N. Y. City 16-18.

MAZULM: N. Y. City 0—indef. run.

MARIE PRESCOTT: Natchez, Miss., 11-12, Baton Ronge 13-14. New Orleans, 16-28. Lake Charles, La., 30, beaumont. Texas, 31, Houston Feb. I, Galveston 3-4.

MICHARL STROGOFF (Keeshin's Co.): Columbus, O., 16-18. Philadelphia 33-8.

MICHARL STROGOFF (Andrews' co.): Chicago 9-14, Columbus, O., 16 21, Philadelphia 33-8, N. Y. City 30.

MATTIR V.CKERS: Wooster, O., 12, Salem 13, Warren 14, Washington, D. C., 16-21.
MORA: Hudson, N. Y., Jan 16-21
MARYOR Co (Doyle's): Bridgeport, Ct., 9 12, New

MANTYR CO. 1. 150/10.

Haven 13 14.

MURRAY AND MURPHY: Hudson, N. Y., 18. Kingston 13.

Poughteepsie 14. Schenectady 16. Gloversville 17.

Glens Falis 18. Cohoes 19. Troy 30-1.

MOULTON'S Co.: Lynn, Mass., 9-14. Sa.em 16-21. Chel-

MOULTON'S Co: Lynn, Mass., 9-14, 5a.em 10-21, Chelsea 33 8.

MAY BLOSSOM Co. (Adelman's): Owensboro, Kv., 12, Kvansville, Ind., 14, Terre Haute 17, Crawfordsville 18. Frankfort 10, Danville, Ill., 20, Springfield 23.

Muggs' Landing Co.: Clinton, Mass., Feb. 2.

NATURAL GAS Co.: Detroit 9-14, Rochester 22-5, Syracuse 26-8, Albany 32-1. Philadelphia Feb. 1-7.

Naw Danitas (McKee Rankin): Brooklyn, E. D., 30-Feb.

Feb. 4
NewTon Bers 8 (Lost in London): Atchison Kas., 12, 5t. Joseph 13-14, Hannibal 16, Quincy 17-18. Springfield 10. Decatur so. Cairo 21, Nashville 23-8. New Orleans 30-Feb. 4, Mobile, Ala, 6-8. Selma 9. Birmingham 10-11, Atlanta 13-14, Chattanooga 15-16, Lexington 17-18, Cincinnati 19-23, Chicago 27-March 4.

16. Lexington 17-18. Cincinnati 10-23. Chicago 27-March.
NEIL HURGESS: San Jose, Cal., 13-13. Sacramento 14-15. Virginia City, Nev., 17-18. Carson 19. Reno 30. N. C. Goodwin: Detroit 13-14.
O'COMOR AND CO.: Oneida. N. Y., 13. Kirkville 24. Syracuse 16 18. Lyons 10. Rochester 30. I. Our Jonathan Co.: Findlay, O., 18. Wapakoneta 13. Bucyrus 14. Sandusky 16. Kenton 17. Marion 18. Beliefontaine 10. Sidney 30. Piqua 31.
Only A FARMER'S DAUGHTER Co.: Fremont, Neb., 13-13. Wahoo 14. Lincoln. 16-17. York 18. Central City 19. Grand Island 30-7. Kearney 33. Hastings 34-5. Friend 36. Crete 37-8. Bestrice 38.1.
OSBOURNE-STOCKWELL CO.: San Francisco Dec 3-indefinite season.

OSBOURNE-STOCKWELL CO.: San Francisco Dec 3-indefinite season.

OLIVER BYRON: Matteawan, 13. Burlington, Vt., 13, Wilmington, Del., 14, Boston 16-31, N. Y. City 33-8, Boston 30-Feb. 4.

ONE OF THE BRAVEST: Jersey City 9 14.

PARLOR MATCH CO: Providence, R. I., 13, N. Y. City 16-31, Williamsburg 3-18, Newark 30-Feb. 4, Washington 6-11, Philadelphia 13-18, N. Y. City 50-8

Washington 6-11, Philadelphia 13-18, N. 1, City 30-5
Pack's Bad Boy: Syracuse, N. Y., 9-14,
Parsilor's Grass Wildow: Pittsfield, Mass., 12, Burlington, Vt., 13, Montpeller 14, Ottawa, Can., 23-4, Rockyville, N. Y., 25, Watertowa 26, Oswego 27, Auburn 28, Cleveland, O., 30-Feb. 1.
Patti Rosa: Philadelphia 9-14. Reading 16, Altoona 19, Wheeling, W. Va., 20-1. Chicago 23-8.
Robert Downing: Chattanooga, Tenn., 12, Nashville 13-14, Louisville 16-18, Lexington, Ky., 19, Dayton, O., 20-1, Baltimore 23-8.
Rasson Pramatic Co.: St. Cloud, Minn., 16-21.
Rosina Vokes Comedy Co.. Philadelphia 9-14.
Rosson And Crane: N. Y. City Sept. 26-18-18-18.

ROSE LISLE: Boston 6-14.

SHE (Gillette's): Boston Jan. 0-14.

SALSBURY'S TROUBADOURS: Galveston, Tex., 13-14, San Astonio 16-17, Austin 18. Waco 19, Dallas 20-1.

SILVER KING Co.: Worccester, Mass., 13-14, Hartford, Ct., 16-18, New Haven 19-20, Hudson, N. Y., 26.

SHADOWS OF A GREAT CITY: Atlants, Ga., 10-13. Birmingham 13 14, Selma 16, Montgomery 17-18. Pensacols, Fig. 10, Mobile, Ala., 20-1, New Orleans 23-16.

STERETS OF NEW YORK: Ottawa 12, Topeka 13-14, Abilene 17, Salina 18. MCPherson 19, Wichita 20.

ScitPED BY THE LIGHT OF THE MOON: Tiffin, O., 22, Kenton 13, Bellefontaine 14, Ciacinsati 16-21, Springfield 23, Muncie, 126., 24, Mansfield, O., 25 Wooster 26, Akron 27, Youngstown 28. Clinton 29, Alliance 20.

SALLER HISTON: Monograhed City, Pa, 11-13, Brownsville 14-16. Braddock 21.

SAM'LO FOSEN: Cleveland 9-14.

SID C. FRANCE: Chicago 2-14.

STILL ALARM CO.: Decatur, Ill., 12, Springfield 13-14, St. Louis 16-28.

SID C. FRANCE: Chicago 5-14.

STILL ALASM CO.: Decatur. Ill., 12, Springfield 13-14.

St. Louis 16-8.

T. J. FARRON: Hoboken 9-14. N. Adams, Mass., 16.

Schenectady, N. Y., 18, Amsterdam 13, Utica 20-21.

Seneca Falls 25.

THROWN ON THE WORLD: Seneca Falls, N. Y., 16.

TAKEN FROM LIFE: New Orleans 9-21.

T. W. KERNE: St. Paul 9-14. Minneapolis 16-21.

TWO JOHNS: Cincinnati 9-14.

TRIXE CO.: Lansing, Mich., 12, Howell 13, Ionis 16, St. Louis 18. Mt. Pleasant 19, Mildland 20

UNDER THE GASLIGHT: Milwaukee 12-15, Grand Rapids, Mich., 16-21. Detroit 23-8, Toledo 26-Feb. 4.

VERNOMA JARRAU: Albamy 16-18, Pittsfield, Mass., 20. No. Now Haven, Ct., 28.

WESSTER-BRADY CO.: San Bernardino, Cal., 12-18.

Riverside 16-17, San Diego 18-21, Bakersfield 23, Tulare 24, Virola 25-6.

WAITE CO; Ashland, Pa., 9-14. Mahanoy City 16-21, Reading 23-8.

W. J. SCANLAN: Harlem, N. Y., 9-14.

WINNETT'S PASSION'S SLAVE CO.: Wheeling, W. Va., 12-14. Belleaire 16, Parkersburg, W. Va., 17, Ironton, O., 18, Portsmouth 19, Chillicothe 20, Washington C. H. 21.

WINNETT'S GERAT WRONG CO.: St. Catharines, Ont., 12, Hamilton 13-14. Toronto 16-21, Albany, N. Y., 23-8.

WESSTON BROTHERS: Brunswick, Ga., 12, Fernandina, Fla., 13, Jacksonville 16.

WAGES OF SIN: Troy, 0-14. Montreal 16-21. Buffalo 23
8, Ceveland 30-Feb. 4. Toronto 6-11, Hamilton 12-13, St. Catherines; 5, Utica, N. Y., 16-18.

ZITKA CO.: Brooklyn 9-14.

OPERA AND CONCERT COMPANIES.

ADELAIDE RANDALL OPERA Co... Orlando, Fla., 22, Ucala 13, Palatka 14, Eufaula, Ala., 17, New Orleans 23.8. 83.8.
SOSTONIANS: Eau Claire, Wis., 19, Lacrosse 13, Rockford, Ill., 14, St. Louis 16-21, Indianapolis 23-25, Lafavette 26, Terre Haute 27, Dayton 28, Cincinnati 30 Feb 4.
SEMBATT-MOULTON OPERA Co. A: Altoona, Pa., 9-BENNETT-MOULTON OPERA Co. A: Altoona, Pa., 914, Johnstown 16-91,
BENNETT-MOULTON OPERA Co. No. 1: Owego, N. Y.,
13-14, Susquehanna, Pa., 16-18, Honesdaie 19-91.
BENNETT-MOULTON OPERA Co. B: Pittafield, Mass.,
9-14. Worcester 16 91.

9-14. Worcester 16 91.

BENESERG OPERA Co.: Yazoo City. Miss., 19. Greenville 13. Pine Bluff 16. Little Rock 17. Ft. Smith 18-19. Fsyetteville 20.

CASING [ERMINIE Co.: Philadelphia 31—indefinite sea-

SOR. COMBIED-HERMANN OFERA Co.: Omaha, 19-14. CARLETON OFERA Co.: Sacramento 19-14, San Francisco 16-indef. CAMPANINI CONCERT Co.: San Francisco Dec. 19-indef.

CAMPANINI CONCRET CO.: San Francisco Dec. 19—indel. sessos.
Derothy: Baltimore 9-14.

EMMA ABBOTT OPERA CO: Antonio, Tex., 11-14, Galwestwn 16-20. Houston 21-2.

FOSTER'S IDEAL OPERA CO: N. Y. City 16—run.
FIFT-4 AVENUE OPERA CO: Akron, O., 9-14.

Gilbert Opera Co: Portland, Me.. 12-14, Badgor 13-18, Belfast 19, Lewiston 23 c.

Gilmore's Band: Waitham, Mass. 14. Boston 13-16.

Springfield 19, Holyoke 18, New Hawon 19, Hartford 20, Worcester 21.

Kimball-Corring Opera Co.: Philadelphia 9-14.

Little Tycono Opera Co. (Spenser's): Allentown, Pa.. 12. Reading 13. Lancaster 14.

Mendelssohn Quintette Clus: Goldsboro, N. C., 12, Wilmington 13, Columbia, S. C., 14, Augusta, Ga.

16.
MCCAULL OPERA CO. Pittsburg 9-14, Philadelphia 30.
MONTAGUE-TURNER OPERA Co.: Oneida, N. Y., 19,
Norwich 13.
MACCOLLIN OPERA Co.: Cleveland 9-14, Toledo 16-18,
Detroit to 9-

MacCollin Opera Co.: Cleveland 9-14, Toledo 16-18, Detrolt 19 91.

National Opera Co.: Boston 9-21, Providence 23-24, Hartford 25, New Haven 26. Williamsburg 27-21, Philadelphia Feb. 2-4, Reading 6, Lancarter 7, Williamsburg Della, 8, Baltimore 9-13.

Noss Family: Parkersburg, W. Va, 12-13, Athens, O., 14, Zaleski 16, Hamden 17, Wellston 18, Coalton 19, Jaccsson 20, Waverly 21. Bainbridge 23, Rhimehart Opera Co.: Potistown, Pa., 9-14, Lancaster 16-21.

Starr Opera Co.: Allentown, Pa., 16-18, Bethlehem 10-21.

19-21.
WILBUR COMIC OPERA Co.: Louisville, Ky., 9 14.
Cincinnati 16-28.

MINSTRELS.

MINSTRELS.
FIELD'S UNITED OPERATIC: Cambridge, Ind., 19, Rushville 14, Shelbyville 16, Franklin 17, Edenburg 18, Madison so, New Albany 21.
GORMAN BROTHERS': Minneapolis 12-14, La Crosse, Wis., 16, Dubuque, Ia., 17, Davenport 18, Rock Island, Ill., 19, Cedar Rapids, Ia., so. Waterloo 21, Marshalltown 23, Des Moines 24.
HAVERLY'S MINSTRELS: Kansas City 12-14.
HALLA-A'S CO.: Des Moines, Ia., 19-21.
HI HERRY'S: Hallowell, Me., 12, Portland 13, Amesbury, Mass., 14
MCINTYRE-HEATH: Birmingham, Ala., 16, Gadsden 17, Dayton 18, Knoxville 19, Cleveland 20, Rome, Ga., 21.

McN., J. S.: N. Y. City 0-14.

McN., J. S.: N. J., ss, Brooklyn sj. 8.

Sweatnam, Rice and Facan's: Philadelphia 9-14.

Wilson and Rankin's: Hudson, N. Y., 13.

VARIETY COMPANIES.

AUSTRALIAN NOVELTY Co.: Montreal 9-14.
ARIZONA JOE: Philadelphia 9 14.
GUS HILL'S Co.: Chicago 9-14.
HALLEN-HART Co.: Cincinnati 9-14.
HOWARD ATHENARUM CO.: San Francisco 26-Jan. 14.
HARRY WILLIAMS' Co.: N. V. City 9-28.
HYDE'S SPECIALTY CO.: New York City 9-28, Brooklyn 30-Feb 4. KERNELLS: Washington, D. C., 9-14, Philadelphia 16-21.
LILY CLAY'S Co.: Milwaukee 9 14. Chicago 16-21.
LEVINO AND DALY Co.: Taunton, Mass., 9-14. Provi-

LEVINO AND DALY Co.: Taunton, Mass., 9-14. Providence 16-21.

Mignani-Siegrist Co.: Providence 9-14, Brooklyn 16-21.

MARINELLI'S CONGRESS: Denver 9-14.

MIACO'S Co.: Reading, Pa., 23-14, Wilmington, Del.

MIACO S CO.: REBLING.

16-18
PAT RONNEY: St. Louis 16-21, Logausport, Ind., 30.
NIGHT OWLS: Louisville, Ky., 9-14, Chicago 16-28.
RENTZ SANTLEY CO.: Chicago 9-14.
REILLY-WOOD CO.: Saginaw, Mich., 12, Bay City 13,
Jackson 14, N. Y. City 16-28.
S1LBON'S CO.: Chicago 9-21.
SPARKS BROTHERS. Washington 7-14.
SHEFFER-BLAKELY: N. Y. City 9-14.

MISCELLANEOUS.

AD ESS' CARNIVAL: Alexandria, Va., 16-18, Annapolis, Md., 19-31.

BRISTLE'S EQUESCURRICULUM: Nushville, 9-14, Chattanooga 16-31

BRISTLE'S EQUINE PARADOX: St. Joseph, Mo., 9-14, Sedalia 16-31, St. Louis 33-8.

HERRANN: Dayton, O., 13-14, Baltimore 16-31.

KELLAR: Cincipanti 9-14, Nashville 16-18, Birmingham, Ala., 19-30, New Orleans 33.

The Amateur Stage.

THE ARCADIAN IN A CELEBRATED CASE.

A Celebrated Case, as produced by the Arcadian, recently, at the Brooklyn Athenæum, was by no means a brilliant performance. The piece was not properly rehearsed, while the text was garbled to say the least. The cast was a strong one, but the parts as alloted therein showed bad judgment, notably so in respect to Henry Mason and J. C. Costello. The former should have played the Duke, and the latter would have made a more agi reable Jean Renaud. This does not imply that Mr. Mason's Renaud was not acceptable. He made some very telling, strong points in his acting that tended to convince his audience of his histrionic ability. S. G. Frost has done better work than that which he tavored us with as O'Rourke, and M. H. Lindeman acted the part O'Rourke, and M. H. Lindeman acted the part of the houses have not been so large. The prosof the Seneschal in a matter of fact sort of way.

J. J. Breen is uncomfortably handicapped with mannerisms, but was otherwise acceptable as the Count de Mornay. Ella G. Greene, as the Count de Mornay. Ella G. Greene, while somewhat lacking in pathos, was otherwise efficient as Adrienne. Mrs. Stella Elmore was made up too old as Valentine; her Madellene in the prologue, however, was quite commendable. Hortense Booth acted the part of the Chaunonez with artistic dignity, and Harriet Lawson was an excellent selection for the Duchesse. Miss Delevante played Louise and Julie in a taking manner. Little Elsie Thirsk did the child's part very nicely, and Lillie Batsel made the most of Martha.

THE MELPOMENE IN A DOUBLE BILL.

THE MELPOMENE IN A DOUBLE BILL.

The Melpomene gave a double bill at the Brooklyn Athenæum the other night. The bit of the evening was made in The Chimney Corner by J. F. Dyer, whose impersonation of Solomon Probity (aged 91) was refined and artistic. Virgil Lopez, as Peter Probity, was not quite satisfactory. J. Van Dyk, as John Probity, was somewhat wooden though efficient in the main C. T. Catlin deserves much credit for his excellent work as Charles Chetty. credit for his excellent work as Charles Chetty Miss D. W. Roberts, as Patty Probity, and Alice Shepard as Grace Emery were also well

received.

The farce of A Quiet Family formed the second part of the programme. W. M. Camp bell was rather farcical as Benjamin Bibbs; While Albert Meafoy was capital as Barnaby Bibbs; Jose E. Pidgeon lacked repose as Peter Barker. Carrie Cuiver, as Selina Ribbs, was Parker. Carrie Cuiver, as Selina Bibbs, was commendable in a small part. The Mrs. Benjamin Bibbs of Miss Shepard and the Mrs. Barnaby of Jeannie Cochrane were not quite up to the mark.

THE AMARANTH IN FRENCH FLATS

The Acalemy of Music was filled by a tashionable and enthusiastic audience on Wednesday, Jan. 4, it being the event of the Amaranth's third performance of the current Amaranth's third performance of the current season. The piece presented was French Flats, an adaptation from the French of Henri Chivot, by A. R. Cazauran, produced in 1879 Edith Ellwood acquitted herself with credit as the Marchioness. Mrs. H. T. Hillas Frozine, and T. H. Smith as the Upholsterer were also well received Percy G. Williams was, as usual, the life of the piece as the French landlord; although he was driven hard for the honors by Frederick Bowne, who made quite honors by Frederick Bowne, who made quite honors by Frederick Bowne, who made quite a hit as the languishing Bellardo, Alfred Young as the Signor, and Albert Meafoy as M. Vallay won deserved approbation, and F. T. Hill as M. Bonay, T. T. Hayden as the Marquis, John Littleton as Tancredi, and G. H. Beuerman as Martin came in for a share of the applaise. A Language Contact of the applaise. the applause. A. James as Gustave, Frederick Bearender as Old Pinchard, and E. Van Riper as the Painter also gave creditable impersonations. Ida E Williams reted Mme. Blondeau in a commendable manner, and Lizzie Wallace was as charming and efficient as ever in the part of Mme. Bonay. Annette Sterner proved an acquisition as Anna Blon-deau, while Jeanne Cochrane as Mariette, and Elise Louis as the Baroness interpreted their

respective roles with customary ability. The above society gave an at home at their rooms, 40 Court street, on Dec, 21. Among the pleasant features of the programme were the singing of the celebrated baritone, H. A. Foresman, and the balcony scene from Romeo and Juliet, by Alfred Young and Nellie Yale Nelson. W. F. Johnson read an original Christmas poem, more remarkable for length than excellence of composition. Henrietta Boyle sang some pretty selections in a pleas-ing manner. The rest of the programme com-prised plano solo, by Rachel Guthrie; musical selections by the Misses Bender, and literary selections by members of the society.

AMATEURS IN OTHELLO.

The friends of J. J Crowley tendered that young gentleman a testimonial benefit at the Brooklyn Athenæum on Thursday evening, Jan. 5, when local amateurs appeared in Othello. Mr. Crowley, although lacking two of the important acquirements, viz., physique and voice, was otherwise quite acceptable as the Moor, and Adam Dove surprised his most the Moor, and Adam Dove surprised his most confident well-wishers by his excellent work as Iago. Stella Elmore did Emilia in an artistic manner, Messrs. Loughlin and Briody were not quite up to the work. The cast was as follows: Duke of Venice, J. J. Breen; Brabantio, William J. Loughlin; Gratiano. C. K. Kinsella; Lodovico, J. Ed. Quinn; Montano. H. O'Donnell; Othello, J. J. Crowley; Iago, Adam Love; Cassio, J. C. Costello; Rodengo, William H. Briody; Antonio, P. Coss; Paulo, Mr. Lawrence; Luca, Mr. Jasee; Desdemona, Alice Shepard; Emilia, Stella Desdemona, Alice Shepard; Emilia, Stella

NOTES.

NOTES.

The Columbia College Dramatic Club will give an entertainment for the benefit of the University crew on Jan. 13 and 14, in the concert hall of the Metropolitan Opera House. A one-act comedy, entitled A Frightful Frost, and the farce B. B. will be acted. Edward Fales Coward is to give recitations in costume, and the College Glee Club will sing selections. The affair is under influential patronage.

influential patronage.

The members of the Booth, with a few select'friends and representatives of the press, sat down to the first annual Booth supper at Wilson's on Wednesday evening, Ian. 4. The affair was thoroughly enjoyable. Letters of regret from Edwin Booth and Lawrence Barrett were read and the "gay" company did not disperse until the "wee sma" hours," not, however, before wishing the Booth many happy and prosperous returns of the day.

Gossip of the Town.

Annie Deland is visiting in Florida for a

Daniel Bandmann is busy about theatrical haunts. He is preparing for a tour. The Bells of Haslemere will be produced at the Boston Museum by the stock company on

The Mayor of Toledo having refused a license to the Eric Theatre in that city, the owner has razed the building and will devote the site to other purposes.

Nanette Comstock has been transferred from the Tin Soldier company to the Hole in the Ground company, which latter organization is now on its way to California.

Frank L. Perley resigns his position as manager of Dockstader's Minstrels on Tuesday next. Certain offers lately made him lead to the belief that he will stay in this city. Dockstader's is enjoying quite a lively succession in management.

The Jules Levy Concert company take the road on Feb. 1, under the management of Major Pond Aaron Appleton acting as advance agent. The company includes the cornetist, Mme. Levy, Olli Torbett, Edith Pond, and Mr. Downing accompanist.

"My season, up to within three or four weeks ago, was the best that I had ever had," said the genial comedian, W. J. Florence to a MIRROR reporter the other day; "but since the holidays where I am playing this week, are very go where I am playing this weever well. I shall and on the whole we will do very well. I shall clore season about Easter, as usual, and enjoy

The first American performance of Mr. Plowter, a three act force comedy by Jessop and Gill, which has been presented with considerable success in England, will be given at the People's Theatre next Wednesday ofternoon, Jan 18, for the benefit of Mrs. Crowley, the wife of the police sergeant sentenced to a long term in jail. The stage will be directed by J. K. Emmett and Frederick W. Sydney, who brought the play over, will be seen in the who brought the play over, will be seen in the principal role, supported by Maida Craigen, J. H. Ryley, Madeline Lucette, and others. The entire receipts will be given to Mrs. Crowley.

I like my wife to use Poszoni's Powder because it im-proves her looks, and is as fragrant as violets. For sale by all druggists and fancy goods dealers.—Com.

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Duff, Mr. Imre Kirally and others.

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CORRESPONDENCE SOLICITED.

Notes from Paris.

PARIS, Dec. 30, 1887. The Affaire Clemenceau (the Clemenceau Case as we should say), the story of which I gave in a recent letter, has been successfully produced at the Vaudeville. Like all pieces dramatized from a novel it is inferior to the book and the adapter has been obliged to omit a great many incidents that make the unity of the novel. In recalling the outline of the plot of the tale the reader will be able to see wherein the piece suffers from the romance: The drama begins in the studio of the sculptor, Ritz, where Pierre Clemenceau is at work. From the talk of several visitors who come and go we learn Pierre's history to the present moment. The second tableau shows us the same studio arranged for a masked ball, given by the students. It is here that Clemenceau first meets Iza and her mother, the Countess Dobronowska; Iza falls asleep from tatigue, and Pierre, who has been struck by her beauty, makes a sketch of her. When she awakes and sees this sketch she asks for it, and this incident serves as an introduction between the artist, the Countess and Iza. The third scene is the Countess' apartment, a poor habitation indicating the poverty of these rastagnoueres. Pierre brings the sketch and falls in love with the model. The Prince Serge, who seeks Iza's hand, is refused and Pierre accepted. In the fourth scene the marriage has taken place. Pierre, become celebrated and rich, has a house of his own and a rich studio. His wife poses for him, and from a conversation between Constantin Ritz, the sculptor's son and friend of Pierre, we learn that this beautiful woman already deceives her husband, and, as is usually the case, he is the last one to suspect his misfortune. In the fifth tableau, in the same studio, Pierre discovers that Prince Serge is his wife's lover, and drives her and the Countess from the ouse. He challenges Serge, wounds him, and then starts for Rome, hoping to forget his faithless wife. The sixth scene represents a sumptuously-furnished parlor, While Pierre is away Iza has, with her mother's aid, caught on to a king, who has furnished this splendid house for her. But Iza, in spite of her perversity, loves her husband—desires him would, perhaps, be a better word—and writes to him. Pierre has not been able to eradicate the souvenir of this woman from his heart, and on receiving the letter he rushes back to Paris. He promises to pardon the past if Iza will quit Paris and live with him. She refuses and makes a counter proposition. She tells him that they will be happier as 'over and mistress, and proposes that they shall get divorced. The king (who is in an adjoining room awaiting an audience) will continue to pay her a hundred thousand dollars a year, and Pierre will be the "preferred." Madly in love with his wife, the artist accepts this shameful bargain and crien, "Yes, to-night?" "Ahl no, to-night I cannot!" This reply awakens all his old jealousy, and brings vividly before him the realization of his shame. "Miserable woman!" he cries. "This is what you wish to make of me!" and he seizes a knife and kills her.

The drama, as presented at the Vaudeville, is a strong and curious work. It bears the marks, here and there, of Dumas' hand, although I am inclined to believe, from certain weaknesses in the construction of the piece, that the eminent dramatist's share in the work has not been so great as everybody supposed it would be. The two first scenes, representing the studio and the masked ball, are very brilliant. The scene where Iza poses as a model is risky; but with tights and draperies the proprieties are saved. The fifth act is very dramatic. M. Dartois, to whom we owe this stirring drama, is a young author, who wrote The Petit Marquis with M.

The Affaire Clemenceau is very well played by the Vaudeville company, reinforced for the season by Mile. Tessandier, of the Odeon, who has made a powerful creation of the Countess owska. Mile. Cerny was also borrowed from the Odeon, so much on account of her beautiful form as for any other reason. She did not give to the role of the perverse Iza that strong relief which it requires; but as a model she was a success. Raphael Duflos, as Cle-menceau, was good, but not striking.

The Opera-Comique question has been finally settled, and M. Paravey replaces M. Carvalho as manager. Who is M. Paravey? everybody has been asking for the past few days. His name is not one that is known on ulevards, and to appoint as manager of sera-Comique a man whose name has en continually printed in the theatrical columns of the newspapers is a surprising in-novation. But the new Minister of Fine Arts, movation. But the new Minister of Fine Arts, M. Faye, has thought that a little young blood was necessary at the present moment, and so he has chosen the manager of the Nantes Theatre to succeed M. Carvalho and M. Jules Barbier. One of the best managers the Grand Opera ever had, M. Halenz er, came from the provinces, and M. Faye hopes that M. Paraway will turn out to be a second Halenzier. The new manager is a native of Havre and only thirty-seven years of. Although destined for a scientific career he preferred being a baritone singer, and after being admitted to the Conservatory he started out on his career without ever having taken Paravey made his debut at Antwerp in 1872. Then he sang at Cairo, at Bordeaux, at the Opera Comique in this city, at Rouen, and at Lyons. He began his managerial career at the Grand Theatre of Bordeaux, and thence went to Nantes, where he has been for the pas went to Nantes, where he has been for the past two years. In both these two cities M. Para-vey has shown great capacity. The new man-ager proposes to give a better chance to the young composers to bring out their works, and

to retire into the background some of the operas that have been worn threadbare by constant repetition on account of economy. He stant repetition on account of economy. He also intends to increase the ballet and moun the works more elaborately than his predeces-sor has done. Reyer's Statue, Bizet's Pearl Fishers, and Lalo's King of Ys will be the first novelties.

Sarah Bernhardt having been maid, wife and mother, was anxious to play the more dif-ficult role of mother-in-law. So she has mar-ried her only son Maurice to the daughter of a Polish Princess, Mile. Terka Jablonownska The ceremony took place yesterday at the Church of St. Honore d'Eylan, in the Passy quarter. Of course there was a rush of idlere and curiosity seekers, for everything relating to the stage has a most powerful attraction for the crowd. Sarah, who never does anything like other folks, wanted the young couple wedded at midnight, but the Archbishop was unwilling to lend a hand to this theatrical display, and so La Tosca was obliged to see play, and so La Tosca was obliged to see Maurice married at the same hour as ordinary mortals. The young bride is twenty-one and the bridegroom twenty-three. You have seen him at New York. I need not dwell upon his appearance. The Princess Terka is a brunette with a dull complexion, dark and deep eyes, heavy brown hair, charming teeth, hand and foot. She has considerable taste for painting, and this talent is shared by her companion who is studying with one of our best anima painters. Sarah has raked and scraped to gether all the money possible for her spoiled child, and her gifts amount, it is said, to sev-eral hundreds of thousands of francs. When reproached for such lavishness she replied that she would get it all back from America in 1890. Sarah says she intends to show the world what a mother-in-law should be, and to put her whole heart and art into the role. give La Tosca time to enjoy her new happi-ness the Porte Saint Martin was closed last evening.

The Lyceenne is the title of a new operetta in three acts, by George Feydeau, with music by Gaston Serpette, that has been brought out at the Nouveautes. Miss Finette Bichu, the lyceenne, or school-girl, is in love with Apollon Bouvard, a painter, who has more talent than money. But Finette's parents intend to make her a teacher, and to marry her to an aged professor of dentistry, M. Saboulot. They tell her she must choose between Saboulot and the college. Finette prefers the latter, and when once within its walls she is carried off by Apollon and finally married to the artist with her parents' consent. The plete has with her parents' consent. The piece has scarcely head or tail, but all the scenes are gay and full of wit. Serpette's music is bright and original, and I think the Nouveautes has at last found its first success of this season.

At the amateur Theatre Libre three new pieces have been given—The Serenade, by Jean Jullien; The Kiss, by Theodore Bauville, and All for Honor, by Henri Ceard, this last work being adapted from Zola's novel of "Captain Burle."

The captare of the Chat Noir (Black Car) is

The cabaret of the Chat Noir (Black Cat) is not a theatre, but it is such a resort for literary, artistic and theatrical people that every now and then its proprietor gives a perform-ance arranged by some of his frequenters. Its latest bill is Saint Anthony's Temptation, a grand fairy spectacle in two acts and forty

A new manager has at last been found for A new manager has at last been found for the Eden Theatre, this unlucky bouse that has thus far ruined everybody connected with its management, to say nothing about the stock-holders. The courageous man is M. Bertrand, of the Varietes, and he intends to give opera comique, operetta and fairy spectacles as soon as he takes possession of the theatre, which will be on the first of February. Until then the present company will run the house. M. Bertrand will first produce Madame Angot's Daugh er, with Jeanne Granier in the role of Clairette, Mile. Piccolo as Amaranthe, and M. tte, Mile. Piccolo as Amaranthe, and M. Romain, of the Gymnase, as Ange Pitou During the Summer recess new balconies will be added to the only one at present existing.

Two quarrels about new pieces: M. Emile Bergerat, who had been requested to drama-tize Theophile Gautier's Captain Fracasse for the Odeon, has withdrawn the piece because the manager, M. Porel, wished to make certain changes that "Caliban" would not admit.
The piece, which is in verse, has been presented to the Comedie Francais, endorsed by
Dumas and Halevy, and will soon be read to

The heirs of Gustave Flaubert having au-thorized the manager of the Vaudeville, M. Raymond Deslanders (himself a well-known Raymond Deslanders (himself a well-known author) to find a sultable person to adapt Madame Bovary for the stage, M. George Taylor claims that the priority of the idea belongs to him. In January last he sent to the Odeon the manuscript of a piece that he had arranged from Flaubert's novel with the consent of M. Commanville, representing the heirs. If the Vaudeville and Odeon both attempt to give a Madame Bovary, the courts will have to decide the chestion of priority. the question of priority.

New pieces in prospective: At the Francais the first novelty will be The Pere Bernard, by M. Jean Alcard; Richepin will soon read in his new piece, The Filibuster, and M. Darto's will shortly present an adaptation of Cherbu-liez's novel, "Meta Holdernis." At the Bouffes, Mg'lle. Crencm is in preparation. The Nouveautes has accepted an adaptation of Paul de Kock's "Demoiselle de Belleville," for which the Viennese composer, Millocher, has written the music The Cluny is preparing a the music The Cluny is preparing a three-act comedy by Grenet-Dancourt, title The Maries de Mongiron. M. Henry Becque's Polichinelles will not be ready at the Recause's Polichinelles will not be ready at the Renaissance until February. Mouny-Suly, the actor is writing a five-act drama. The Buveuse de Larmes. Mme. Henry Greville is dramatizing her latest novel, "Cleopatre." dramatizing her latest novel, "Cleo Paul Bourger's remarkable novel of songes" (Lies), is to be arranged for the stage hy Leopold Lacour and Pierre Decourcelle Sardon has written the libretto of a grand opera on the subject of the conquest of Mex-M Massenet will write the score. Airxandre Hepp has written a new piece for the voudeville in which mothers in-law are well treated; the title is the Malson du Bon Dieu The next new plece at the Odeon will be a comedy in three acts, by M. Henri Amic. entitled Mile. Dargeus. STRAPENTIN.

Sydney Armstrong has purchased from A. M. Palmer, through Charles Overton, the condon success, The Pointsman, which will be produced in this city early in April next under the title of The Danger Light.

Gossip of the Towr..

The Soggarth company closes its season T. D. Frawley has signed for Estelle Clay-

ton's support. Carrie Godfrey and Belle Thorne have joined E. E. Price's forces.

A burlesque of The Railroad of Love is in preparation at Dockstader's.

C. E. Eldredge, of Richard Mansfield's company, is ill with pneumonia.

Julia Marlowe begins her starring tour a Baltimore next Monday night.

Frank Howard closed his engagement at Dockstader's on Saturday night. Roland Reed will present The Woman Hater at the Fourteenth Street Theatre on

Feb. 27. Maurice Grau, of Abbey, Schoeffel and Grau, sailed from Paris for the country on Friday last.

Check 44, or Toboganning, will be given by W. A. Mestayer and his company next week

John J. Ruddy, of Hoyt and Thomas' forces, is lying ill with quinsy sore throat at his home

in this city. George A. Weller and Arnold Wolford have started forth with the High Old Time company.

opening this week. James H. Nugent has sold his one-third in-terest in A Dark Secret to H. S. Taylor and Charles B. Jefferson.

Blanche Seymour joined the Tin Soldier company on Monday night in Boston, playing the part of Carrie Story.

Mr. and Mrs. Harry Brown have been called to Chelsea, Mass., by the serious illness of the former's mother.

W. J. Scanlan closed a phenomenal engagement at the Walnut Street Theatre, Philadelphis, on last Saturday.

Charles MacFeachy has the reputation of being one of the best "three-sheet" writers in the whole amusement world.

The costumes of Mazulm, the Night Owl now at the Academy of Music, were furnished by the Eaves Costume Company.

An adaptation of "She" is to follow th duction of the tragedy of Nitocris at the Drury Lane Theatre, London, next April.

Robert Hilliard is studying the part of General Delaroche in Paul Kauvar, but it is unlikely that he will appear just yet.

The Meech Brothers, of Buffalo, have set-tled their suit with N. C. Goodwin, and the comedian is now playing at their Academy in that city. The receipts of Booth and Barrett at the

Academy of Music for the two weeks ending last Saturday night are given in a round figure The sale of seats for the season of the Bosto

Ideal Opera company opened yesterday (Wednesday), and the prospects are reported good for a most successful engagement.

Arthur H. Thomas has been added to the business staff of the Grass Widow company, for which he will hereafter act as treasurer, as well as secretary to Charles T. Parsloe. Louis James and Marie Wainwright opened to overflowing business at the Academy of Music, New Orleans, on Friday night. They

are prime favorites in the Crescent City. R. G. Morris telegraphed from Boston or Monday night that The Quaker's Child was

played to an immense house at the Windsor, although a new theatre next door was opened. Walter Thomas, a young man in the Booth Barrett company, is a native of Connecticut. He has been with Mr. Booth for three seasons and has received two promotions in that time

Joseph Murphy and Manager W. G. Davis are both proud of the Christmas-day receipts at the Grand Opera House, Toronto. The two performances brought in \$2,201, and the

Paul Kauvar plaved to \$1,246 more at Standard Theatre last week than the week be-fore, scoring the biggest week's business at that house that has been known in two years. At least so the veracious Kauvarites say.

G. B. Bunnell gave up the Old Lo Street, not because the authorities refused him a license, as erroneously stated, but because his contract had expired. Judge Hilton does not care to convert the property into a the atre

E. H. Sothern in The Highest Bidder has rned to New York State from the West His five weeks in the Western country was very successful, and in all the cities next seaon he will play engagements of two and three

J. H. Alliger, who generally lands on his feet, has become manager for Claire Scott The star has received a new drama from England, entitled The Poacher's Daughter. She will make it a feature of her repertoire for the rest of the season.

The Greenwood Opera company gave up the ghost at Massillon, O., just a week ago. H. H. Howard, of the company, stage manager and singing comedian, who has returned to the city, says salaries were paid in full. Further, he said the company had been out nine weeks, but had worked only six.

Proctor and Mansfield's New Grand Opera House, Boston, opened to a tremendous crush of people on Monday night. A squad of police men were unable to stem the tide, and railing were torn away. The new house is a magnifi-cent structure inside and out. The Arabian Nights was the attraction, and it scored a suc-

Marie Brio de Marion, a German prima donna of note, is to appear in a series of con-certs in this city and elsewhere, beginning in this city next week. The lady was offered arengagement at the Metropolitan, but circum stances opposed her appearance there. Her business interests are in the hands of H. Wayne Ellis.

Fred Lubin has offered to the children of the stage through Mrs. E. L. Fernandez, the free use of Clarendon Hall, necessary music, waiters, printing and light refreshment, for a ball to be given them at any date to be designated. It is quite probable that the offer will be accepted.

Gus Piton as accepted a new Irish comedy-drama, by George H. Jessop and Horace Townsend, formerly of the Tribune, which he claims is a decided departure from the ortho dox Irish play. Mr. Pitou furnished the authors with the plot, the situations and the characters, with a view toward placing W. J. Scanlan in the leading role, and expresses himself as more than satisfied with the result.

Charles T. Vincent has written a new scene for the third act of Little Puck, in which Frank Daniels is starring. Mr. Vincent is about the sixth author to tamper with the piece. He has also fixed up the third act. His work was tried in Boston and found highly

A few credentials of 1887 remain in the hands of correspondents. These must be re-turned before the holders will receive cards for turned before the holders will receive cards for 1888. Over a month ago correspondents were requested to return old credentials by a certain date. The few who have and day a certain date. The few who have not done so will receive no further notice, but will be dropped from the list if they continue in their delin-

The following artists will appear at the benefit to be tendered to Thomas W. Moore at the People's theatre next Sunday evening: Lillian Conway, Henrietta Markstein, Harry Kennedy, Flora Moore, Lizzie Haywood, the Siegrist Brothers, Murtha Porteous, the Tissots, Daisy Norwood, and about forty

Toma Hanlon, a young woman whose front name offers irresistible temptations to compositorial mutilators, will be associated next season with George H. Adams in He, She, Him and Her, a sort of dramatic what is it that is now being described as a speaking pantomime. Miss Hanlon is making a hit in many places with Zozo this season.

The Little Tycoon, under the personal direcrion of its author, Willard Spenser, opened at Plainfield, N. J., on Jan. 9. Music Hall was crowded, and the opera was greeted with warmth. Ada Giasca, a debutante, made her bow in the role of Violet, and did very well. A crowd of Philadelphians helped to swell the audience, but not the composer's head. audience, but not the composer's head.

Ben Tuthill has been given the business nanagement of The Golden Giant Mine-rechristened Golden Giant-and is engaged in getting up some novel advertising s The play has been renamed because the star, Mrs. Mckee Rankin, could not possibly be a golden or any other giant. Besides the title bore to the provincial mind a suspicion of the

Dion Boucicault's company consists of Dion Boucicault's company consists of Frank Roberts, Mason Mitchell, R. A. Roberts, Gus Reynolds, J. C. Podgett, Her. bert Colby, Fred. Corbett, Kirk Armstrong, Harry Thompson, Julia Stuart, Mary E. Barker, Jean Gordon, Elizabeth Gordon, and little Daisy Deane. H. B. Warner is to go in advance, and Aaron H. Wordhull will act as nanager. The tour opens in Springfield Jan. 25.

Samuel P. Cox, the executive of Frank Daniels' Little Puck company, passed through the city recently, on his way in heralding the attraction. This week the company one-night's in New England; opens in New York on Jan. 16; in Harlem on Jan. 23, and in Philadelphia the week following. Mr. Cox says that business is excellent, that all troubles have been adjusted, and that not a cent of salary is due, all reports to the contrary not-withstanding. Samuel P. Cox, the executive of Frank

Professor D. M. Bristol, head and front of Bristol's Equescurriculum, writes THE MIR-ROR from Brownsville, Texas, as follows: "I saw in a recent issue of THE MIRROR a notice of the death of Dr. H. L. Fairchild, of New Brunswick, N. J., in which it was stated that

Brunswick, N. J., in which it was stated that he was the proprietor of my Equescurriculum. This is an error, and I hope you will correct it. Dr. Fairchild never owned a dollar in my attraction. I seek this correction because the error is liable—for an obvious reason—to hurt my financial standing. I am the sole proprietor of Professor D. M. Bristol's Equescur-

And Still They Come. A BRIGHT ARRAY.

Galveston (Tex.) News. has just been issued by the publishers at New York, and presents a bright array of literary gems, reflecting the light of a brilliant constellation of contributors Many of the brightest and skilltulest writers among th votaries of the stage have combined with noted critics cets and newspaper writers to fill these pages with cheerful and varied entertainment. There is spread out between the covers of this holiday number a boun-teous feast "of infinite jest, of most excellent fancy." There are sketches and stories from Horace Townsend, Nym Crinkle, Joe Howard, Jr., Milton Nobles, Scott Marble, Frederick Warde, Elsie Leslie, Brander Matthews, Graham Durfee, Marie Wainwright, and others of more or less prominence in the literary firmament. In every story, sketch or poem there runs of which consist of likenesses of actors of the day. The ok is beautifully bound in colored covers, and is certainly worth its price, as cents.

ABLE, CANDID, CLEAN. Lowell (Mass.) Courier.

The dramatic profession and all interested in the theatre have reason to be proud of so able a representative journal as THE NEW YORK MIRROR. It is able, candid, clean, and a strong advocate of whatever will improve the stage and its surroundings. THE MIRROR gets out a Christmas paper every year, and this year's is a beauty. It is bound in a very handsome lithographed and the contents are in a high degree entertaining. Among the three dozen contributors are Dion Bouricault, A. C. Wheeler, Joseph Howard, A M. Palmer, Rudolph Aronson, Scott Marble, Vernona Jarbeau, Ullie Akerstrom, and others whose names are equally well known. Mr. Harrison Grey Fiske has made a good Christmas number of his excellent

Battle Creek (Mick.) Call.

It has a beautiful illuminated title-page, on egg-shell caper, which is a marvel of the lithographic art and renders it an ornament to any boudoir. The first page is filled with an elegant engraving called the "Actor's Christmas Reflections." Then follows a witty article of length entitled "Shakespeare & Co.," an imaginary rehearsal and criticism of Will's tragedies by Ben John son and his friends. This forms the leading article. The paper or, more properly, magazine is replet ice literary matter, prose and poetry, and will cheer the actor's heart, and will be a treasured souvenir of Christmas in all homes where Thespis and his disciples are favorites. The engravings are of a high order

MERIT REWARDED. Omaka (Neb.) Excelsion

It may be a little late, but, according to our way of hinking, praise cannot come too late, and that is the reason we now congratulate Mr. Fiske, Editor of This NEW YORK MIRROR, upon his exceedingly handsome Christmas Number. It is a decided credit to the popular young editor and the great profession of which it is the worthy exponent. Merit never goes unrewarded and the success Mr. Fiske has had with his Christmas Minyon will only serve to increase his ardor in making his paper the representative journal of its class in Amer-ica. The Excelsior got out a mighty good Christmas

number, but we are pleased to award the palm to THE

HIGH IN TONE

Battle Creek (Mich.) Journal in design and coloring, and entirely befiting that great reflector of the doings of the American stage. High in its tone, just in its criticisms, THE MIRROR has assumed The Christmas number may be had at any of the news.

A COMPLETE PAPER

St. Joseph (Mo) Herald,
The Christmas Number of THE NEW YORK MIRROR was received in the city yesterday, and it is one of the most complete dramatic papers ever published. The pictures are brought out to almost equal steel engravings. Everyone interested in dramatic affairs should

Letter to the Editor.

HE ISN'T IN EVIDENCE.

MR IDN a. NEW ORLEAMS, Jan. 6, 1888.

Editor New York Mirror:

DRAM SIR:—The following paragraph appears in your issue of December 31, 1887:

"Manager Henry Greenwall telegraphs from Dallas, Texas, be can prove the Grand Opers House at New Orleans has not suffered any loss, through its former treasurer, and in no way through the present treasurer, as was reported last week."

As I was the business manager and treasurer of the Grand Opera House under Mr. Bidwell's management from October, 1881. until April, 1886, I am probably the party Greenwall refers to. I simply desire to state that Mr. Greenwall cannot prove what he asserts by me.

JOHN H. CONNIFF.

MANAGERS' DIRECTORY.

The following are the leading Places of Amusement, Hotels, etc., in the cities and towns alphabetically arranged below.

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E. L. SAGE & C.O.,
Lessees and Managers.

On Nature's Toboggan. My story is composed entirely of facts, imagination having unkindly refused me aid; and, in truth, I don't think the following will need any romancing since the actual participation in the events narrated would serve to knock all the romance out of the most fanciful

In the Fall of 1879. I, like many others of the same ilk, was wafted by the slow stages of a farm-wagon, drawn by an equally slow team of freighting mules, into the then booming mining camp of Leadville. The weather at that time of the year-August- was delightfully pleasant, and starting from Denver on Monday morning at nine o'clock, I was landed in the metropolis of "Sand Carbonates" at exactly five o'clock and twenty minutes and eleven seconds in the evening of the Friday following. In December I was appointed a county constable, an office that at that time yielded an income of nearly \$7 000 annually. Perhaps some of my readers will wonder and ask, "Well, what did you do during the time you were in Leadville previous to your appointment, and how did you manage to strike so handsome an engagement?" In answer, I will say that I used the intervening time in corresponding for THE MIRROR; seeing, as much as practicable, the powers that ruled over all the "fat takes" in the camp, and taking lessons from jovial "Jim" Cragg, about how to

A short time after my appointment as constable rumors began to circulate that extensive robberies of rich horn-silver ore had been discovered on the property of the Robert E. Lee Mining Company. The Lee mine at that time and, for aught I know, now, was one of the largest producers in the camp, ore to the value of \$117,000 having been taken out once on a special trial of twenty-four hours. Imagine the richness of the ore, too, ye disciple of the sock and buskin! Just think of lumps of dirty, black-looking stuff, very heavy, and so rich with that precious metal that you could with your pocket knife shave off long slices of pure silver, much in the same fashion that a Down-Easter would a stock of shavings from the village store dry-goods box. Now, perhaps, Ada Wallace (Mrs. Gus Levick) Lillie Vane, M. C. Daly, W. S. Harkins, Joe Brennan, C. W. Wilkins, Sadie Martine, Mrs. L. E. Barker, Edna Carey and S. M. Kent will willingly coincide with me about the ore, for each of them has visited the Lee and Matchless mines, or the Briggs tunnel. I don't think those first named, who were in Leadville with Maude Granger, will ever forget that awful moment when Lon Leonard (since dead) dropped the cage down the shaft of the Matchless, with one darky driver, and almost scared him white. I remember it took considerable coaxing to induce Daly and Harkins to descend, but they did finally. I digress.

Well, the stealings had been discovered, and now to unearth the guilty parties. How long the peculations had been going on no one knew, but suspicion pointed to two men who had been working in the mine, and were now keeping bachelors' hall on East Seventh street, in Leadville, near the foot of Frye Hill, and close to the Little Pittsburgh Mine, that was afterward the means of rearing the palatial Grand Opera House in Denver through the generosity of H. A. W. Tabor.

The actions of the two suspects, whom I will name Evans and Murray (I do not give their correct names, for neither was convicted), had been peculiar, to say the least. Matters finally reached such a pass that Ed. Guilbault, then manager of the Lee Mine, concluded to begin action. A night watchman on the property, who had inside information, swore out a complaint, and a search-warrant was placed in the hands of myself and a brother officer, James W. Coyne, a sturdy, resolute man, and one well known to many professionals on the Pa cific slope. Jim and I at once hied to the cabin on East Seventh street, and at an hour when somebody should have been around. Repeated knocking on doors, front and back, bringing no response, we finally forced the first door, and began our search. The interior was apparently deserted, everything, except a cookstove and some cumbersome utensils, having been removed. Like the majority of houses in the camp, the inside walls and ceiling were covered with a cheap grade of muslin, which, when painted or kalsomined, gave a very good finish to the interior. After a thorough search without result, Jim called my attention to an opening in the canvas ceiling. attention to an opening in the canvas ceiling. A table and chair placed the opening in easy reach. I mounted to the top of this improvised tower and, thrusting my head and shoulders into the aperture, discovered—the thieves? Oh. no! But I did see a long box resting across the rafters, It was no trouble to draw myself up to a level with the top of the bex. Then was disclosed to my glistening and expectant eyes—not a lead of silver ore, but the remnant of what had been a goodly pile of the same. The "evidences" were carefully gathered and taken to the Assey Cfine of the Lee Mine, where they were pron pily pronounced samples of the

era

cks

Evans was easily found. Murray's where-abouts he claimed not to know, and swore vengearce against the efficers and all con-serred in his arrest. The preliminary examination of Evans was postpered until we could find Murray. Finally information came that we might find him at work in a mine on Fletcher Mountain, some distance from Leadville, and it was upon our journey to and from that location that Jim and I met with the most exciting adventures detailed below.

Fletcher Mountain is perhaps thirty miles from Leadville by rail, and the Warrio's Mark Mine, our objective point, is situated almost

Mine, cur objective point, is situated almost upon its extreme summit and fully a mile and a half above "timber line." The weather was splendid; the Winter had been very mild, and on the bright April morning that saw our de-

parture in quest of Murray the streets of Lead-ville were actually dusty, and the indications for fair weather augured well for, our under-taking. Boarding a train on the Eagle River branch of the Denver and Rio Grande Rail-way, we were soon bowling along up the gu'ch towards the head of Musquito Pass. A sharp curve to the left, after going fourteen miles, found us puffing up a grade of 290 feet to the mile, and in the midst of a blinding snow-storm. On arriving at Robinson's snow-storm. On arriving at Robinson's Camp we found to our disguit nearly four feet of snow. But in spite of being 3 000 feet higher than Leadville—which brought us about 13,300 nearer Heaven than the MIRROR office—we still did not feel the need of extra wraps, and I may as well say here that the outer trip and I may as well say here that the entire trip was made without overcoats gloves, or over-shoes. At Robinson's Camp we engaged a guide, a genuine mountaineer named Charley Hammond, and at three o'clock in the afternoon we set out on foot to cover the nine miles that lay between us and the foot of Fletcher Mountain. Each succeeding mile traversed the snow seemed to increase in depth, and many was the tumble all hands had at different times. It was growing dark, and had turned bitterly cold, when we at last reached the abandon ed cabins of some early prospecious at the foot of old snow-clad Fletcher, and there we went into camp for the night. Inside the cabin where we tarried we found some old gray where we tarried we found some old gray blankets, and numerous aged and suspicious-looking yarn socks, and having started a roaring fire of pine logs in the huge fireplace, spread the aforesaid blankets and socks before its kindly warmth, and sat down to smoke and ruminate over the plan of action for the morrow. I am sure I could give valuable pointers to any quondam "banner carrier" as to how to keep warm on a cold winter night in a deserted miner's cabin. My I how we did have to hus. keep warm on a cold winter night in a deserted miner's cabin. My! how we did have to hus tile that memorable night. Each man tried every conceivable position before that fire, and then, when we did finally become warm enough to get drowsy, it wouldn't be long before the northeast side of some one would become congealed, and the rest awakened by the frosted one in his efforts to replenish the fire. The appearance of daylight was a relief the frosted one in his efforts to replenish the fire. The appearance of daylight was a relief, and at half-past five, after each man had en-cased his hands in a pair of the old socks, and supplied himself with a stout stick to be used as a sort of Alpinstock, the line of march up the steep ascent that was to bring us to our man, was taken up.

For the first 2 000 feet, a distance that may seem quite short to the average "tenderfoot," the climb was made over snow estimated by our guide to be eighty feet deep in places, and at each step we sank in the newly fallen snow to our knees. At the top of this stretch we came to the gorge, a narrow defile, awfully sublime in its rocky grandeur, and it seemed as though it led away up, almost straight into the clouds. Down through the gorge, which was the usual means of communication with the mine, an loch rope had been laid, and up the mine, an inch rope had been laid, and up the steep incline we were compelled to straddle the rope, which was 500 feet long, and climb hand over hand. When we reached the upper end of the rope, where it was fastened to an iron ring welded into the rock, we were still nearly I 500 feet from the cabin of the Warrior's Mark Mine.

We had barely reached this station when Hammond suddenly shouted: "Look out, boys! for God's sake look out!" Instinctively I glanced upward, and was almost paralyzed to see an immense slide of snow, ice and rocks, tearing down toward us, directly in our path. and increasing in volume at every bound. Your humble servant lost no time, however, likewise his comrades, in jumping and sliding to a safe covert, and each man was compelled to lie flat on his corporation, and stick his to le fix on his corporation, and stock his toes and fingers in the crusted snow to keep from sliding away down the gorge again. It was a peculiarly embarrassing position, gentle reader; but you must bear in mind that at this particular point the steep and almost perpendi-cular character of the mountain was such that a single false step, when we were actually "sticking" for life, would have meant a rough and-tumble acquaintance with 2 000 feet of rocks and ice—an exit that I am sure none in the party was desirous of making. As it was, the enormous slide went by with a roar and a rumble like the noise of a hundred railroad trains all in a bunch, and leaving a trail from twenty to fifty feet deep and as wide as Broad-

To make matters worse, the weather was becoming much colder, and when within about 400 feet of the mine, we were suddenly en-veloped in clouds, and in the midst of the terrible sensations produced by an electric storm.
The lightning flashed in our very eyes, and made us blink, and our hair bristle as it fairly crackled under the influence of the electric fluid. Jim, my partner, was so completely fagged out by this time that he declared he could go no further. As for myself, I was simply numb with the intense cold, my eye lashes froze together until I was blinded, and I was compelled to dispense with my improvised gloves in order to rub them and moisten the lashes. The situation was fast growing desperate, when Hammond signified his intention of hastening on up to the mine and desperate, when Hammond signified his intention of hastening on up to the mine and informing the men of our perilous condition. He started, after warning Jim and I to "keep moving about," and even though we followed his imperative instructions, we shook and shivered like a debutante. After what seemed hours of waiting, but what was in reality not more than half an hour, we were overjoyed to hear our names called, and we lost no time in replying. Soon five burly miners, led to be ar our names called, and we lost no time in replying. Soon five burly miners, led by Hammond, appeared; and with one on each side of Jim and I, we were almost carried bodily to the welcome shelter of the cabin of the Warrior's Mark Mine. Here we were put to bed, liberal doses of whiskey administered, and after two hours of coddling and swathing is blockets and buffelor other were proposed. in blankets and buff alo robes, were pronounced thawed out, and invited to partake of a substantial breakfast of bacon, eggs, hot biscuit and coffee, to which you must know we did ample justice, for we had eaten nothing since dinner on the day previous.

It went rather against the grain, after all this hospitality, to have to serve the warrant; but of course it had to be done. Murray was summoned from his work in the tunnel and the paper duly read to him. He at once protested he was innocent, and calmly agreed to go with us without further murmur. The sahin was located on a clearing that had been cabin was located on a clearing that had been formed by blasting, and the descent down the formed by blasting, and the descent down the mountain began abruptly within perhaps forty feet of its door. To our inquiry. "How in the world are we going to get down?" Murray replied, "Just follow me," and sitting down in the snow, with his feet pointed directly outward and downward, he began to slide. Cypne and Hammond followed in like manner, and I brought up the rear in the rut or pathway made by those ahead, and in this manner we went by those ahead, and in this manner we went

sailing along down the vast expanse of snow, occasionally sticking our beels in to slacken our speed. We reached the bottom of the mountain in a fraction less than aine minutes, having covered in that time, toboggan fashion, a distance estimated to be nearly 5 000 feet, and which it had taken us three hours and forty minutes to ascend. We send that the due time in Leadville, where we found the daily papers publishing specials concerning the daily papers publishing specials concerning our trip and the slide, and expressing fears for our safety. Murray was consigned to the custody of Sheriff Becker, with sincere regret on our part, and when, after remaining in durance nearly two months, he was tried and acquitted, no one rejoiced more than Jim and I, who, in his company, had enjoyed our first ride on "Nature's Own Toboggan" down riether Mountain. Some time afterward it leaked out that two men who worked in the Lee Mine had stolen 1.500 pounds of ore from the mine in their dinner pails, from time to time, and had sold it to a smelter in Pueblo. The ore was worth \$5,000 The thieves were never found. on our part, and when, after remaining in dur-

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